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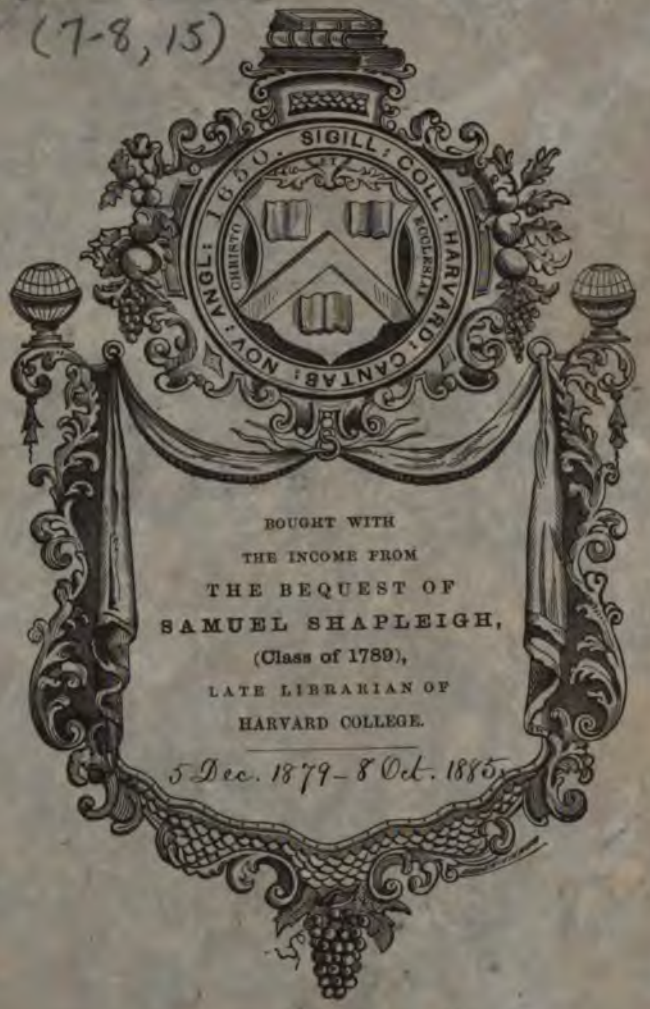

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DEDICATED

TO MY WIFE.

H L.

THE

TWO NOBLE KINSMEN.

BY

WILLIAM SHAKSPERE AND JOHN FLETCHER.

Edited from the Quarto of 1634

BY

HAROLD LITTLEDALE, B.A.

PART II.

GENERAL INTRODUCTION AND LIST OF WORDS.

PUBLISHT FOR

The New Shakspere Society

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Series II. No. 15.

CLAY AND TAYLOR, THE CHAUCER PRESS, BUNGAY.

INTRODUCTION.

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Sources of the play.

§ 1. THE source of this play is the *Knightes Tale*, in Chaucer's Canterbury Tales; and a comparison of play and poem will show how closely the original story has been adhered to in the structure of the main plot. Unlike many of the plays which Shakspere produced, we have no evidence, beyond the vaguest conjecture, to suggest that this play has been based on an earlier drama on the same subject.

Chaucer.

Edwardes's *Palæmon and Arcyte.*

§ 2. We know that in 1566 a play called *Palæmon and Arcyte*, by Richard Edwardes, was performed before Queen Elizabeth at Oxford; but certain indications make it quite clear, though this play has perished, that it can have had little likeness to the *Two Noble Kinsmen*, and may rather have resembled the *Damon and Pythias* (see Hazlitt's Dodsley, vol. iv.) of the same author.

Wood mentions Edwardes's play several times.

§ 3. Wood's account in the *Athenæ Oxonienses* has mention of the play several times, but the following passages,[1] communicated to Nicholls, the historian of Elizabeth's Progresses, by Mr. Gutch, from Wood's MSS., are more detailed, and clearly show that Edwardes's play and the play before us must have differed so materially as to make it almost certain that the authors of the latter

[1] Previously pointed out by me in Introduction, *Leopold Shakspere*, p. xcix.

Wood's chief account of play of 1566 quoted.

can have known nothing of the former. "Sept. 2, 1566. At night the Queen heard the first part of an English play, named *Palæmon*, or *Palamon Arcyte*, made by Mr. Richard Edwards, a gentleman of her chapel, acted with very great applause in Christ Church Hall At the beginning of which play, there was, by part of the stage which fell, three persons slain; namely, Walker, a scholar of St. Mary Hall; one Penrice, a Brewer, and John Gilbert, Cook of Corpus Christi College, beside five that were hurt: which disaster coming to the Queen's knowledge, she sent forthwith the Vice-chancellor and her Chirurgeons to help them, and to have a care that they want nothing for their recovery. Afterwards the actors performed their parts so well, that the Queen laughed heartily thereat, and gave the author of the play great thanks for his pains. (p. 210—11.) . . . . Sept. 4, 1566. At night the Queen was present at the other part of the play of *Palæmon and Arcyte*, which should have been acted the night before, but deferred because it was late when the Queen came from disputations at St. Mary's. When the play was ended, she called for Mr. Edwards, the author, and gave him very great thanks, with promises of reward, for his pains; then, making a pause, said to him and her retinue standing about her, this relating to part of the play: 'By Palæmon, I warrant he dallieth not in love when he was in love indeed; by Arcyte, he was a right martial knight, having a swart countenance[1] and a manly face; by Trecatio, God's pity, what a knave it is; by Perithous, throwing St. Edward's rich cloak into the funeral fire, which a stander-by would have stayed by the arm with an oath, Go fool, he knoweth his part, I warrant.' In the said play was acted a cry of hounds in the Quadrant, upon the train of a fox in the hunting of Theseus, with which the young scholars, who stood in the windows, were so much taken (supposing it was real), that they cried out, 'Now, now!—there, there!—he's caught, he's caught!' All which the Queen merrily beholding, said, 'O excellent! these boys, in very troth, are ready to leap out of the windows, to follow the hounds!' This part it seems, being repeated before certain courtiers, in the lodgings of Mr. Robert Marbeck, one of the Canons of Christ Church, by the

Elizabeth's criticisms.

[1] Cf. *Two Noble Kinsmen*, IV. ii. 44: Arcite is "a mere gipsy."

players in their gowns (for they were all Scholars that acted), before the Queen came to Oxford, was by them so well liked, that they said it far surpassed *Damon and Pythias*, than which, they thought, nothing could be better. Likewise some said, that if the author did any more before his death, he would run mad: but this comedy was the last he made, for he died within a few months after. In the acting of the said play, there was a good part performed by the Lady Amelia, who, for gathering her flowers prettily in a garden then represented, and singing sweetly in the time of March [? May], received eight angels for a gracious reward by her Majesty's command. By whom that part was acted I know not, unless by Peter Carew, the pretty boy before mentioned." (pp. 212—13.)[1]

Play of 1566 not a 'source.'

§ 4. I have given this curious extract in full. Surely it eliminates the Oxford play of 1566 from the possible sources of the *Two Noble Kinsmen?*

Palamon and Arsett (Henslowe's Diary), 1594.

§ 5. And the evidence seems equally explicit on the remaining hypothetical source of this play: a piece called *Palamon and Arsett*, which, we learn from Henslowe's *Diary* (pp. 41, 43, 44, ed. Shakespeare Soc.), was "acted several times at the Newington theatre in 1594. Mr. Collier conjectures that the last-mentioned piece may have been a rifacimento of Edwards's play, and that in 1594 Shakespeare may have introduced into *Palamon and Arsett* those alterations and additions which afterwards 'were employed by Fletcher in the play as it was printed in 1634.' But I suspect," continues Mr. Dyce,[2] "that the *Palamon and Arsett* of 1594 was a distinct piece from the academical drama of 1566; and I cannot persuade myself that the 'Shakespearian' portions of the *Two Noble Kinsmen* were composed so early as 1594—stamped as they everywhere are with the manner of Shakespeare's later years."

Collier's theory

answered by Dyce.

[1] Nicholls, *Progr. of Eliz.*, new edit., 1823, pp. 210—13; old edit., vol. iii. pp. 110—112: see Furnivall's *Harrison*, p. liv.

[2] Shakespeare, vol. viii. p. 118, ed. 1876. These are strong words from Mr. Dyce, who previously, in the preface to Aldine edition of Shakspere's poems (p. xliii, note 65), said: "The title-page of the first edition of Fletcher's *Two Noble Kinsmen* attributes the play partly to Shakespeare; I do not think our poet had any share in its composition: but I must add, that Mr. C. Lamb (a great authority in such matters) inclines to a different opinion."

1594 play lost: probably not a 'source.'

No hint of underplot in Chaucer.

§ 6. As this play of 1594 has perished, I am unable to say how far our play resembles it, or to conjecture that from it the authors derived the underplot; they have certainly no hint of it in Chaucer, who (*Knightes Tale*, ll. 609—616) says :—

> "soone aftur the mydnyght, Palamoun
> By helpyng of a freend brak his prisoun,
> And fleeth the cite fast as he may goo,
> For he hade yive drink his gayler soo
> Of a clarre, maad of a certeyn wyn,
> With nercotykes and opye of Thebes fyn,
> That al that night though that men wolde him schake,
> The gayler sleep, he mighte nought awake."

But we have the strongest grounds for supposing that our play was a new play, based directly on the *Knightes Tale.*

Prologue tells us plainly that this is a new play,

based on Chaucer.

§ 7. In the Prologue (l. 1) it is called a new play; the writer (Fletcher, who takes the responsibility for the whole play) confesses his inability to do justice to the story (l. 24); he distinctly ascribes the piece to Chaucer's Tale (ll. 10—14); he is in dread for having presumed to dramatize Chaucer (ll. 15, 16, 19, 20); and he emphatically repeats his declaration of the source in the Epilogue (ll. 12, 13): "*the tale* we have told—*for 't is no other.*"

This also Mr. Skeat's view.

§ 8. Mr. Skeat has taken the same view of the source. He says: "We may feel sure that the authors of the *Two Noble Kinsmen* followed Chaucer, as they professed to do, without troubling themselves with examining these earlier plays."

Therefore the underplot not derived from preceding play or poem.

The very simplicity of the underplot is an argument for its origination by Shakspere, for he never invented a complex plot, while its poverty and dullness must be ascribed to the fact that he only gave the merest fragmentary outline of it, which Fletcher took up and perverted and spoiled. How different it would have been had Shakspere worked out the underplot he had designed, I cannot say, but I can well imagine.

Authorship of the *Two Noble Kinsmen.*

§ 9. A strong case of presumptive proof has been made out in favour of the opinion that Shakspere commenced the play, wrote some scenes, outlined others, and left the imperfect draft for Fletcher to complete.

Assumptions.

§ 10. Two preliminary considerations may be taken for granted:

(*a*) that two authors are discernible in the play; (*b*) that Fletcher is one of them. The problem is therefore to ascertain who was the other author, and what was his share in the production.

The problem to be solved.

This involves an examination of the whole play, since to assume that certain scenes are by Fletcher, and therefore not in dispute, would obscure an important question, namely, How far has Shakspere *outlined* the Fletcherian portions? For from showing that Fletcher's work is to be seen overlaying Shakspere's (as in Act V.), I hope to be able to leave the inference clear that it was Shakspere who sketched the play; and this being so, it will be necessary to suppose him to have drafted some slight narrative outline of the whole piece (thus indicating the main tenor of the underplot, though without necessarily descending to particulars), unless we prefer to imagine that he produced the last scenes of the play "before he had worked out the characterization which would essentially determine the details of the event."[1]

Shakspere the sketcher, Fletcher the padder, of the piece.

§ 11. From an examination of each scene I shall conclude that Shakspere, having decided on dramatizing Chaucer's story, wrote Act I. (except perhaps parts of sc. i. ll. 1—37, parts of sc. ii., and all sc. v.); wrote Act II. sc. i. (*i. e.* the prose scene); perhaps supplied a few additional notes for this act, including some indications for the underplot which Fletcher expanded into sc. iv. and sc. vi.; wrote most of Act III. sc. i.; wrote sc. ii.;[2] wrote nearly all of Act IV. sc. iii.; wrote all except ll. 1—17 of Act V. sc. i.; wrote part of sc. iii., and all except ll. 86—98 of sc. iv.

Results of the following inquiry stated.

Fletcher, who was thus left the main events of the *Knightes Tale* for dramatization, devised the "trash" of the underplot, and filled in the remaining portions of the play.

§ 12. It is by no means improbable that Beaumont has lent Fletcher a hand in some scenes; parts of Act I. sc. ii., and Act V. sc. iii. (ll. 41—66) may have been touched by him, but this is too uncertain and conjectural to merit more than passing suggestion. We know that Beaumont's "judgment" was popularly supposed

Had Beaumont any share?

[1] C. Knight, *Studies of Shakspere*, p. 441.

[2] This scene has probably been touched here and there by Fletcher.

to temper and restrain Fletcher's "wit;" certainly it has done so, if at all, with very little effect here.[1]

Fletcher wrote the Prologue and Epilogue.

My division compared with those of other critics.

§ 13. To enable the reader to compare my division with those of other critics of the play, I subjoin a table, based on that given in the *Leopold Shakspere*, Introd., p. xcvii.

Act	Scene	SHAKSPERE.	FLETCHER.
I.	i.	Weber, Spalding, Dyce, Hickson (Bridal Song not SH.'s, Dowden, Nicholson, L. ?, Hargrove, Furnivall).	
,,	ii.	Weber, Spalding (SH. revised by FL., Dyce, Skeat, Swinburne, L.).	(SH. and FL., or FL. revised by SH., Hickson.)
,,	iii, iv.	Weber, Spalding, Dyce, Hickson, Lamb, L.	
,,	v.	Weber, Spalding, Dyce (? SH., Hickson).	L.
II.	i.[2] (prose)	Hickson, Coleridge, L.	Weber, Spalding, Dyce.
,,	ii, iii, iv, v, vi.		Weber, Spalding, Dyce, Hickson, L.
III.	i.	Weber, Spalding, Dyce, Hickson (mostly SH., L.).	
,,	ii.	Hickson (not FL., Furnivall; SH. touched by FL., L.).	Weber, Spalding, Dyce.
,,	iii, iv, v, vi.		Weber, Spalding, Dyce, Hickson, L.
IV.	i, ii.		Weber, Spalding, Dyce, Hickson, L.
,,	iii.	Weber, Hickson (partly SH. interpolated by FL., L.).	Spalding, Dyce.
V.	i.[2]	Weber, Spalding, Dyce, Hickson, De Quincey (SH. except ll. 1—17, Skeat, L.).	
,,	ii.		Weber, Spalding, Dyce, Hickson, L., &c.
,,	iii, iv.	Weber, Spalding, Dyce, Hickson (SH. with FL. interpolations, L.; sc. iv., FL. interpolations, Swinburne).	

The external evidence.

§ 14. The external evidence of Shakspere's part-authorship has been stated at length by Spalding, and need therefore only be given in a condensed form here.

[1] See William Cartwright's two sets of verses, prefixed to *Works of B. & F.*, and cf. *N. S. S. Trans.*, 1874, pt. i. p. 83.

[2] Weber's division is different: see my notes. He makes Act II. sc. i. and sc. ii. into one scene, and Act V. sc. i. into three scenes.

The title-page of the Quarto, 1634, is the earliest notice that we have of this play and of its authorship:— Quarto, 1634 title-page.

THE
TWO
NOBLE
KINSMEN:
Presented at the Blackfriers
by the Kings Maiesties servants,
with great applause:

Written by the memorable Worthies
of their time;
{ Mr. *John Fletcher*, and
{ Mr. *William Shakspeare.* } Gent.

[— Device —]

Printed at *London* by *Tho. Cotes*, for *Iohn Waterson:*
and are to be sold at the signe of the *Crowne*
in *Pauls* Church-yard. 1634.

§ 15. This statement is perfectly explicit, and the chief external arguments against its acceptance are four in number. They are as follows:— Four cardinal objections to title-page.

I. Shakspere's name helped to sell a book, and was prefixed to other Quarto plays known to be certainly not his.

II. The editors of the First Folio (1623) have omitted this play from their list and edition, and they profess to have given every one of his plays.

III. We have no evidence that Shakspere collaborated with any one; he certainly did not with Fletcher.

IV. The statement on the title-page is unsupported by other evidence.

That is putting, as strongly as I am able, the case on external grounds *against* the Quarto title-page.

Replies to these objections.

§ 16. Replying *seriatim* to these objections:—

1. Shakspere's popularity had declined.

I. Though the *Centurie of Prayse* has shown that Shakspere was not quite so "forgotten" in 1634 as Spalding considered, still Fletcher's popularity was fully as great as, if not greater than, his. For a small instance of this we may note that Fletcher's name is placed before Shakspere's on the title-page in question; and certainly there was not in 1634 that motive of the popularity of Shakspere's name which was a true and sufficient explanation of the false ascription of plays to him during his lifetime.

Fletcher's plays were not published till 1647, when there were no longer theatres for their representation; Shakspere's, on the contrary, were printed in 1623, a fact which tells, if anything, against the opinion that his "old-fashioned wit" held the stage for long after his death; as the other fact tells in favour of Fletcher's continued popularity.[1]

2. Omission from Folio not decisive.

II. This is the strongest objection of an external kind, but Spalding has completely refuted it by showing that the main object of the editors of the Folio (1623) was a commercial one—to discredit some fifteen pirated quarto editions; and that, so far from being the conscientious and disinterested collectors of their friend's plays which they professed to be, they really printed from such copies as first came to hand · in some cases even from those very quartos they were striving to discredit.

Spalding's exposure of the editors of F1.

Despite their protest in the preface, every page of the Folio (1623) is a testimony that no editorial care was given to the work. The editors have admitted into the collection two plays of which Shakspere hardly wrote a dozen lines, viz., the *first* part of *King Henry VI.* and *Titus Andronicus*, and have omitted one of which he certainly wrote a good deal, *Pericles*.

After all their protestations, *Troilus and Cressida* is not in their table of contents, and is only inserted in some copies of the Folio, with separate paging like an independent work.[2] Hence, Spalding

[1] See *The Centurie of Prayse*, 2nd ed., pp. 270, 271, N. S. S., 1879; and Spalding's *Letter*, ed. F. J. Furnivall (N. S. S.), p. 113.

[2] See Stokes, *Chronological Order of Shakspere's Plays*, pp. 132, 134, on this subject.

In the Folio (1623) *Troilus* is inserted after *Henry VIII.*, between the

argues, the editors either did not take the trouble, or were unable, to procure copies of these plays; but they made no acknowledgment of the omissions in their preface; on the contrary, took credit for the great care they professed to have exerted, which, with this *Troilus* episode, is more than enough to establish their untrustworthiness.

Had Fletcher the copyright?

As Pavier the publisher may have had some right or property in *Pericles* which kept it out of the Folio, so Fletcher (*v.* Prol., l. 19) may have had some claim on the *Two Noble Kinsmen* (though his share in *Henry VIII.* suggests a slight difficulty here) which prevented its publication until after his death (in 1625).

Second Folio no evidence, being only a reprint of F1.

The second Folio (1632) being merely a revised reprint of the first (with commendatory verses only additional), its omission of our play is not evidence against Shakspere's authorship. On the contrary (I think), the appearance of the *Two Noble Kinsmen* in quarto, within two years of the publication of the second Folio, rather suggests that it was so published because it had once more been improperly omitted from the collection of Shakspere's plays; a view which gathers strength from the fact that the same publisher, T. Cotes (whose firm had been "concerned in the bringing out of F2, 1632"[1]), brought out a (sixth) quarto of *Pericles*, another excluded play, in the following year (1635).

3. Shakspere has collaborated with others, as witness *Pericles*, *Timon*,

III. This third objection may have had some force in the last century, but it has none now. For, not to mention *Pericles*, *Timon*, and other plays, and the fact that Fletcher wrote oftener with another than by himself, Mr. Spedding has shown, so as to satisfy the best English judges of Fletcher's style,[2] that Shakspere left

Histories and the Tragedies. The last page of *Henry VIII.* is No. 232, and *Troilus* is paged, blank (prologue), blank, 79, 80, and then blanks to end. Then follows p. 1 of *Coriolanus*.

Mr. Fleay is mistaken in saying (Stokes, p. 132) that *Troilus* is "paged 79 and 80 in its second and third pages;" counting the prologue, it is paged 79 and 80 on its third and fourth pages, and therefore does not follow *Romeo* so exactly as Mr. Fleay concluded. See Booth's reprint, p. 569.

[1] See Stokes, *Chronol. Ord.*, p. 194.

[2] Except Mr. Swinburne, than whom "few can have studied [Fletcher] more thoroughly."—(p. 83 of) *A Study of Shakespeare*, pp. 82—102; *Fortnightly Review*,

and (with Fletcher) *Henry VIII.*

Henry VIII. unfinished, and that Fletcher completed the drama, retouching the Shaksperian portions; and, furthermore, there is a tradition that a lost play, the *History of Cardenio* (? from Don Quixote), was written by Shakspere and Fletcher (*v.* Darley, Introd., *B. & F.*, p. xxii).

History of Cardenio (lost).

4. No early denial of Shakspere's claim.

IV. That the authority of the title-page is unsupported by other evidence. If there is no external confirmation, at least there is no contradiction of the statement. The next known indication of the authorship does not appear till 1691, when Langbaine (*English Dramatick Poets*, p. 215) gave the authorship as he found it on the quarto title-page, which so well-informed a writer would not have done had he known any reason for doubting the accuracy of his statement.

Langbaine.

§ 17. And some little presumptive support of Shakspere's claim may be found in the fact that the play was acted at the Blackfriars by his Majesty's servants: at Shakspere's theatre by Shakspere's company of actors.

Played by Shakspere's company.

This leads to a further consideration: the internal evidence.

Internal evidence threefold.

§ 18. The internal evidence of Shakspere's part-authorship is threefold:—metrical similarities, artistic handling (regardful of character and motives rather than situations and scenic effects), and style of thought and imagery.

Metrical evidence proves Fletcher's claim to a share.

§ 19. The metrical evidence is conclusive of two things already assumed. It clearly divides the verse-scenes between two distinct and dissimilar styles of versification, and shows that one part agrees absolutely with the known metrical peculiarities of Fletcher.

With regard to the remaining portion of the play, the metrical

Jan. 1st, 1876. Mr. Swinburne seems to approve of F.-V. Hugo's theory of *Henry VIII.*, which regarded "the main part of the fifth act as the work of a mere court laureate" (p. 96); but names no one as the probable author, though he thinks that "the style of the last scene savours *now and then, and for some time together* [italicised words not in *Fortnightly* article], more strongly than ever of Fletcher's most especial and distinctive qualities," and that "the whole structure of the play, if judged by any strict rule of pure art, is incomposite and incongruous, wanting in unity, consistency, and coherency of interest."

A reviewer of Mr. Swinburne's *Study* in the *Spectator*, p. 852, July 3rd, 1880, says that Mr. S.'s "remarks strike us as conclusive" against Prof. Dowden's opinion that the death-scene of Katherine is by Fletcher.

characteristics coincide *in all respects*[1] with those of Shakspere's fourth-period plays—a family likeness which cannot be found to exist between this portion and the extant works of any other known dramatist of the period.[2]

Metre of non-Fletcher part coincides with the metrical peculiarities of Shakspere only.

§ 20. This elimination of all the known Elizabethan dramatists except Shakspere on the ground of marked metrical idiosyncrasies gives no slight presumption in favour of the statement on the Quarto title-page. It would be carrying conjecture too far to suppose not only that the author of the finest scenes of this play was some anonymous genius, but also that he alone of all the writers of the time could catch the trick of Shakspere's style so deftly as it has here been caught. If we have to choose between two improbabilities, surely the inference that Shakspere wrote these lines is far more rational than Professor Delius's hypothesis of "Der Anonymus" who could write blank verse as well as the author of the *Winter's Tale?*

If not Shakspere, who wrote it?

No anonymous writer could write such verse.

If the author be anonymous, no other remnants of his work exist.

§ 21. Four metrical tests admitting of tabulation have been applied to this play. One, the rhyme test, though very useful in determining the relative lateness or earliness of plays in the whole series of Shakspere's works, is not one which throws any light upon the question of authorship, except in so far as the neglect of rhyme may be regarded as specially characteristic of Shakspere. Rhymes only occur in those parts of the play which are here assigned to Fletcher. There is not one rhyming couplet in the certainly non-Fletcherian portion.

Four chief metrical tests.

1. Rhyme-test; only gives negative evidence here.

Absence of rhyme is a characteristic of Shakspere's latest plays.

§ 22. Next comes the 'light- and weak-ending' test, a most trustworthy witness of lateness of composition, and an index of a truly Shaksperian peculiarity.

2. 'Light- and weak-ending' test;

It has been worked out with great precision by Dr. J. K. Ingram in his paper printed in the *Transactions* of this Society for 1874, part ii. p. 422.

At the time when this test was first applied (1874) there was no line-numbered text of the *Two Noble Kinsmen*, so Dr. Ingram

[1] Numerically the variation can only be defined by decimals.

[2] *N. S. S. Trans.*, 1874, pt. ii. p. 454.

had to use a literal transcript of the Qo 1634 which I had made for working purposes.

worked by Dr. Ingram,

According to the Qo text, Dr. Ingram found in the Shakspere part (Act I. scs. i., ii., iii., iv.; Act III. scs. i., ii.; Act V. scs. i., iii., iv.) 50 light and 34 weak endings, and in the Fletcher part (Act II. sc. iv.; Act III. scs. iii., v., vi.) 3 light endings and 1 weak ending.

verified by me.

I have applied this test with a better text ('Leopold' Sh.), and, subdividing the play in the same way, have found Dr. Ingram's figures to be without error of any kind.

This confirmation is not weakened by the fact that I have added three examples to the Shaksperian table; I have done so only tentatively, and I am quite ready to admit that these are not true examples if Dr. Ingram questions them.

Act III. sc. ii.

With regard to Act III. sc. ii., a word of explanation is necessary. I believe it to have been written by Shakspere, but slightly retouched by Fletcher. I have therefore given it in the Shakspere tables, although its ratio of 'stopt-lines' would assign it to Fletcher.

Position assigned by this test to *Two Noble Kinsmen*

By the 'light- and weak-ending' test the Shakspere part of this play is placed between *Winter's Tale* and *Henry VIII.*, and therefore next that other play which Shakspere on his retirement left for Fletcher to complete.

confirms other indications of style and metre.

This position corresponds with that assigned by the other indications of metre and style, the Shaksperian scenes being everywhere stamped "with the manner of Shakspere's later years" (Dyce).

Summary of test.

SUMMARY OF 'LIGHT- AND WEAK-ENDING' TEST.

Total	Dr. J. K. Ingram.	H. Littledale.
	SHAKSPERE PART.	
'Light Endings'	50	52
'Weak Endings'	34	35
	FLETCHER PART.	
'Light Endings'	3	3
'Weak Endings'	1	1 (?)

List of 'light and weak endings' in *Two Noble Kinsmen.*

§ 23. Particulars follow. 'Weak endings' *italicised.* Asterisked words (*) not in Dr. Ingram's list.

SHAKSPERE PART.

I. i.	83	into
	89	*for*
	106	was
	121	were
	132	*than*
	176	shall
	177	when
	183	will
	184	*and*
	185	what
	202	which
	212	*with*
	228	*for*
I. ii.	2	*in*
	21	would
	27	*in*
	41	*and*
	43	*to*
	46	upon
	57	am
	85	when
	87	*to*
	108	which
	112	will
I. iii.	8	they
	13	*and*
	22	*if*
	23	we
	30	*but*
I. iii.	39	have
	79	*in**
	81	be
	91	you
I. iv.	2	may
	19	*with*
	23	thou
	24	*that*
	25	be
	27	*if*
	28	*that*
	40	art
	44	such
	45	*in*
	47	*to*
	54	*that*
	70	*to*
	85	*and*
	93	*for*
	122	till
III. ii.	7	so
	16	can
V. i.	29	where
	39	*and*
	69	be
	90	thou
	97	I
	108	who
	116	I
V. i.	118	am*
	123	*in*
	127	which
	133	unto
	152	should
	153	I
	156	should
	161	may
V. iii.	5	like
	8	is
	22	was
	47	*to*
	53	*that*
	58	*to*
	62	might
	69	is*
	82	*and*
	83	are
	97	could
	110	*with*
	119	was
	129	did
V. iv.	22	shall
	44	when
	75	*that*
	83	*for*
	103	*and*
	117	*and*
	125	unto

FLETCHER PART.

II. v.	54	what
III. iii.	32	*and* (? H. L.)
III. v.	44	would
III. vi.	98	be

§ 24. I next give tables of those two most important tests, the 'stopt-line' test and the 'double-ending' test. And I have to ask particular attention to the fact that, the division of the scenes between the two authors having been made originally before any systematic application of tests had taken place, these tests are now found to confirm that apportionment made primarily upon æsthetic grounds.

3. 'Stopt-line' and 4. 'Double-ending' tests similarly confirm critical division of the play.

My figures do not always coincide with Mr. Furnivall's; however, the divergences are not in any case productive of contradiction.[1]

I have already noted the 'stopt-line' peculiarities of Act III. sc. ii.

[1] Dr. Ingram (*N. S. S. Trans.*, 1874, pt. ii. p. 455) having pointed out Mr. Furnivall's error (caused by using Weber's text) in counting II. ii. as Shakspere's, and in thinking that the test must be at fault, I need not further refer to it. Dyce makes the same mistake, *Sh.*, vol. viii. p. 117, ed. 1876.

'Stopt-line' ratios.

Leaving this scene out of consideration, the Shaksperian proportion of 'unstopt' to 'stopt' lines is never above 1 : 2; the Fletcherian never below that. Any line with a point or pause marked by type in the text ('Leopold') has been considered a 'stopt-line.'

Minor tests.

§ 25. There are minor tests, as the 'four-measure line' test, which Mr. Fleay has worked out, but their results are too indefinite and variable to be trusted.[1]

Tabulation of 'stopt-line' and 'double-ending' tests.

§ 26. For greater convenience of comparison, I have tabulated the 'stopt-line' and 'double-ending' tests together.

SHAKSPERE PART.

Act.	Scene.	Number of Lines.	Double endings.	Ratio of double-ended to normal lines.	Unstopt lines.	Ratio of unstopt to stopt lines.	Remarks.
I.	i.	210	49	1 to 4·28	106	1 to 1·98	touches by F.
	ii.	116	35	1 ,, 3·31	75	1 ,, 1·54	touches by F ?
	iii.	97	39	1 ,, 2·48	60	1 ,, 1·61	
	iv.	49	13	1 ,, 3·76	26	1 ,, 1·88	
II.	i.	...	...	...	..	...	prose.
III.	i.	123	33	1 ,, 3·72	74	1 ,, 1·66	
	ii.	38	10	1 ,, 3·80	11	1 ,, 3·45	touches by F.
IV.	iii.	...	...	...	...	...	prose.
V.	i.	173	49	1 ,, 3·51	105	1 ,, 1·64	ll. 1—17 by F.
	iii.	146	39	1 ,, 3·74	79	1 ,, 1·84	touches by F.
	iv.	137	45	1 ,, 3·04	74	1 ,, 1·85	touches by F.
		1089	312	1 ,, 3·49	610	1 ,, 1·78	

FLETCHER PART.

I.	v.	6	0	1 to infin.	1	1 to 6·00	song 10 ll.
II.	ii.	281	159	1 ,, 1·76	72	1 ,, 3·90	
	iii.	83	39	1 ,, 2·12	21	1 ,, 3·95	
	iv.	33	19	1 ,, 1·73	10	1 ,, 3·30	
	v.	64	47	1 ,, 1·36	13	1 ,, 4·92	
	vi.	39	22	1 ,, 1·77	15	1 ,, 2·60	
III.	iii.	53	29	1 ,, 1·82	9	1 ,, 5·88	
	iv.	20	11	1 ,, 1·81	4	1 ,, 5·00	
	v.	150	59	1 ,, 2·54	24	1 ,, 6·25	
	vi.	310	184	1 ,, 1·68	79	1 ,, 3·79	
IV.	i.	151	58	1 ,, 2·60	49	1 ,, 3·08	
	ii.	156	79	1 ,, 1·97	48	1 ,, 3·25	
V.	ii.	112	63	1 ,, 1·77	14	1 ,, 8·00	
		1458	769	1 ,, 1·89	359	1 ,, 4·06	

[1] Note the metre of the following lines:—I. ii. 38, 39, 40, 42, 74; I. iii. 66, 67; I. iv. 44; II. iv. 13; V. i. 64, 157; V. iv. 10, 18, 35, 69. The 'speech-ending' test has yet to be applied to this play.

Thus it is shown that while Shakspere has only 1 'double ending' in every 3·49 lines, Fletcher has 1 'double ending' in every 1·89 lines, or nearly twice as many; and that while Shakspere has 1 'unstopt' line in every 1·78 lines, Fletcher has only 1 in every 4·06 lines.

Deductions from table.

Such divergences, consistently preserved throughout, cannot be lightly scorned as the frenzied fancies of maniacal metremongers, *pace* Mr. Swinburne.

§ 27. "The choice of the story, in which the passion is, after all, of an artificial kind, the toleration of the 'trash' which abounds in the underplot, the faintness (as I must persist in regarding it) of the characterization, and, in general, the absence, except in occasional flashes, of the splendid genius which shows itself all through the last period of Shakspere, I have always found very perplexing."[1]

Characterization and choice of the story.

Dr. Ingram's four objections to Shakspere's claim.

Shakspere cannot be accused of tolerating the trash in this play, any more than in the concluding scenes of *Henry VIII.*, for the simple reason that he never saw either play completed.

The trash of the underplot.

And even admitting the charge of faintness of characterization (a charge which Hickson has to a great extent disposed of in a different way), may we not partly find its explanation in that very "choice of the story, in which the passion is, after all, of an artificial kind," and partly in the fact that, while we are accustomed to estimate Shakspere's powers of characterization by his complete works, we have here only a mutilated fragment wherein to trace his master-hand?

Choice of story bad.

Our tendency to judge a fragment as we should a finished play.

§ 28. How came Shakspere to choose such a subject? He must have been early familiar with the *Knightes Tale*, as he showed his acquaintance with Arcite's sophism (l. 298)—

How did the subject suggest itself to Shakspere?

> "thou wost not yit now
> Whether sche be a womman or goddesse.
> Thyn is affeccioun of holynesse,
> And myn is love, as of a creature,"—

Early study of Chaucer.

in his early play, *Love's Labour's Lost*, IV. iii. 64:—

[1] Dr. J. K. Ingram, in *N. S. S. Trans.*, 1874, pt. ii. p. 454. I have taken Dr. Ingram's objections as being the weightiest among the array of opinions unfavourable to Shakspere's claim. See below, § 104, for the rest of Dr. Ingram's opinion.

"A woman I forswore; but I will prove,
Thou being a goddess, I forswore not thee;
My vow was earthly, thou a heavenly love," &c.[1]

He had delineated Theseus in *A Midsummer Night's Dream*, taking some hints from the *Knightes Tale*;[2] and his attention had most probably been called to the story afresh when referring to Chaucer during the composition of *Troilus and Cressida*, which was a "new play" in 1609, "never staled with the stage, never clapper-clawed with the palms of the vulgar," and which must therefore have been composed only a short time before the *Two Noble Kinsmen* was begun.

Renewed study later.

This may account for the choice of the story, although that choice may have been as injudicious as was the similarly abandoned attempt to dramatize the history of Henry VIII.

Hence attracted by Chaucer's masterpiece, *The Knightes Tale*.

§ 29. Not even Shakspere could have created a great play, full of high and passionate thoughts, and possessing firm dramatic unity, from the tale of Palamon and Arcite, any more than he could have constructed a coherent drama (though Mr. Spedding thinks differently) from a series of historical tableaux so unconnected with one central figure or group as were the salient events of Henry the Eighth's reign.[3]

But the *Tale* unsuitable for dramatization.

The romance of the two kinsmen, the springs and motives of their actions, their guiding principles and ways of thought, belonged to a state of society which it would have been necessary for the poet to create again in order to give them a reality and a justification.

Its spirit of fantastic chivalry had become unreal.

Actions whose motives lie in the ephemeral laws of a capricious fashion, in the

"pleasant old conventions
Of our false humanity,"

[1] Cf. *Pass. Pilgr.*, iii.; Stokes, *Chronol. Ord.*, pp. 98, 103.

[2] *M. N. D.*, I. i. 167; IV. i. 129, 130. *Knightes Tale*, l. 642.

[3] Mr. Samuel Pepys has anticipated my argument! "1663-4, January 1.—Went to the Duke's house, the first play I had been at these six months, according to my last vowe, and here saw the so much cried-up play of 'Henry the Eighth;' which, though I went with resolution to like it, is so simple a thing made up of a great many patches, that, besides the shows and processions in it, there is nothing in the world good or well done."—*Centurie of Prayse*, 1st ed., p. 243; 2nd ed., p. 318, and note, p. 324.

lose their rational probability when those laws no longer regulate the relations of life, or dwell in the memories of men.

The *motif* of the *Knightes Tale* had reality and consistency in Chaucer's day, when courts of love with fantastic codes of chivalrous honour justified Arcite's quibble that he was false but never treacherous, and gave Palamon a legal claim to the lady, because he first saw her and first bequeathed his soul to her; but these conventionalities were dead long before the age of Elizabeth, and not even Shakspere's Promethean touch could impart the warmth of life to their remains.[1]

This was one great difficulty; another, even greater, will be mentioned below.

§ 30. We have only two acts to base our judgment on, two-fifths of the complete play.

The charge of faintness of characterization.

Still, the charge of faintness of characterization has to a certain extent been successfully rebutted by Hickson; it is undeniable that the Shaksperian two-fifths give us all the positive ideas we possess of Theseus, Hippolyta, Emilia, Palamon, Arcite, and Perithous; and the rest of the play is only a confusion and perversion and obscuration of the traits indicated by Shakspere.

Fletcher has perverted the original design.

Situations unsuited for rapid development of character. Act I. sc. i.

§ 31. Besides, several of the situations are unfavourable to the rapid development of the finer shades of character. In the first scene Theseus is in a passive attitude, assailed by the pleading queens.[2] The recitals of their griefs throw the other characters into the shade for some time, leaving a sense of indefiniteness at first which we should not experience were the scene acted before our eyes; but this sense soon passes away when Hippolyta and Emilia add their entreaties to those of the widowed ladies, and we become quickly impressed with the queenliness of Hippolyta's pity—

Hippolyta.

[1] And at the present day, with all our loving study of the past, it is even harder than it was 270 years ago to reverently realize the fantastic aspects of chivalric love.

[2] The delineation of the three suppliants was inevitable, and they are strikingly individualized; but, as the dramatist has to dispense with them after the first act, their prominent introduction rather detracts from the artistic unity of the play viewed as a whole. Ulrici has some noteworthy remarks on this subject, *Sh. Dram. Art*, ii. 407 (Bohn's ed.).

ll. 101—105.

"Poor lady, say no more;
I had as lief trace this good action with you
As that whereto I'm going, and nev'r yet
Went I so willing, way;"

and her wife-like defence of her husband's irresolution—

"My lord is taken
Heart-deep with your distress; let him consider;"

Emilia.

and not less by Emilia's tender compassion, the woman's heart unmasking the rigid composure of the Amazon.

Act V.

The kinsmen.

In the fifth act also the main scenes are unsuited for the development of character by action, but on the whole the superiority of Palamon's nature to Arcite's is indicated. In this act (sc. i.)

Emilia, the Amazon priestess,

Emilia appears as one of a certain type,—the female knight of the goddess Diana,—and hence, like her mistress, has inevitably something "sacred, shadowy, cold," and (as her love for Flavina shows)

inevitably neutral,

"constant" in her character. It could not have been otherwise. Imagine Emilia as any other than as she is drawn, say, a warm, affectionate, passionately sympathetic woman, and we render the climax impossible. She has to be as neutral as Britomart;[1] she must love neither of the combatants, in order to justify the ultimate transference of rights in her from her winner to his death-bed assignee.

the main difficulty of the playwright.

§ 32. This fatal defect—the necessity of this sudden transfer as a climax—was the other main difficulty (referred to above) which Shakspere had to contend against in dramatizing the story. He could not have drawn a strongly-marked picture of character, or even of passion and pity; the essential conditions of the story limited him to producing a tragedy of episode, a spectacular romance.[2]

[1] There are several reminiscences of the *Faery Queene*, Bk. III., in this play: *e.g.* cf. V. iii. 20—28 with *F. Q.*, III. iv. 55—59.

[2] The only really strong criticism—so far as I can judge—in Mr. Stack's paper, appended to Mr. Furnivall's edition of Spalding's *Letter*, p. 113, is in the passage in which he calls attention to Chaucer's conclusion, "where the poem dedicates some beautiful lines to the funeral of Arcite and the grief of all, and only makes Emilia yield after years to the silent pleading of the woful Palamon and the urgency of her brother."

But as I have shown, Emilia, instead of being (as Mr. Stack says) "equally in love with two men at the same time," is really in love with neither, and is therefore not overwhelmed by bereavement at all.

§ 33. Nor should we leave out of account the benumbing effect of the Fletcher scenes upon the Shaksperian portion; it must be admitted (as Mr. Spedding has shown to be the case with *Henry VIII.* also) that the characterization of one portion flatly contradicts that of the other; our sympathies, which were beginning to flow towards Palamon, the proper hero of the piece, are by Fletcher turned aside from Palamon and steadily directed towards the adventurous Arcite. Fletcher's characterization contradicts Shakspere's.

§ 34. Fletcher could admirably delineate the light, fashionable characters of the reign of James I.,[1] but it was manifestly impossible for such a writer to appreciate the ideality of conventional chivalry as we find it described by Chaucer and shadowed forth in the few scenes which Shakspere has left us. Fletcher's limitations.

§ 35. Thus Dr. Ingram's first three objections may be shown to have less force than at first sight seemed to be in them. The choice of the story need alone be admitted to have been injudicious; but this admission cannot be held to prove anything, as *Henry VIII.* is equally liable to the accusation.[2] Conclusion.

§ 36. Why Shakspere left these two late plays unfinished seems hopeless to inquire. He may have himself regretted his choice of subjects, or may, at the close of his career, have thrown aside various fragments and sketches (these two being the chief), leaving them for subsequent completion by Fletcher, or other playwrights of the company. Why did Shakspere not finish this and other plays?

I have not given a particular analysis of the various characters, as Spalding and Hickson have both done this at some length, and I have nothing worth adding to their remarks.

§ 37. The last count of Dr. Ingram's indictment remains:— "the absence, except in occasional flashes, of the splendid genius which shows itself all through the last period of Shakspere." Style of thought and imagery. Dr. Ingram.

On the other hand, we have De Quincey declaring that "the De Quincey.

[1] In this respect his only rival was Shirley. The plays of each of these men might be called *Society Plays*, in the sense that certain journals which reflect the vulgar, vicious, scandalous, and ludicrous aspects of self-styled "good society" are called *Society Journals*.

[2] These remarks apply somewhat to *Pericles* also.

supplications of the widowed Queens to Theseus, the invocations of their tutelar divinities by Palamon and Arcite, the death of Arcite, &c., are finished in a more elaborate style of excellence than any other element of Shakspere's most elaborate scenes."

Whom are we to follow?

"Who shall decide, when doctors disagree,
And soundest casuists doubt, like you and me?"

To read Dr. Ingram's words, one would imagine the Shaksperian touches to be as rare, and, when they do occur, as conspicuous, as were those ambrosial raisins in the dull dumplings of our school-days. From De Quincey's panegyric the contrary inference seems plain, that the Shaksperian scenes are as "rich" as the most double extra superfine wedding cake of our maturer years.

The style homogeneous, not patchy, the rhythm uniformly fine, "like perfect music unto noble words."

§ 38. De Quincey seems right in this, that the purely Shaksperian scenes are homogeneous, woven in one piece, not made up of shreds and patches. The gorgeously flowing rhythm forbids us absolutely to suppose that any mere botcher of another's thoughts could have joined such verses together; like the hands of Esau and the voice of Jacob, the incongruity would have been manifest at once; Shakspere's words not harmonizing well with the metrical accompaniment of any Herr *Anonymus*.

Nature of the following inquiry.

§ 39. I cannot undertake a survey of the "finger-post" kind, in order to ascertain the actual number and intensity of the flashes of genius which are to be found in the Shaksperian scenes; but perhaps such a survey will be unnecessary when I shall have shown by comparisons that the thoughts in general are Shakspere's thoughts, and the phrases peculiarly his phrases, for the conclusion will then be apparent that certain parts of the play are from his pen.[1]

Plagiarisms

§ 40. And it is easy to distinguish between plagiarisms and self-reproductions. A plagiarism is betrayed by its environment, 't will

[1] I have to undergo a cross fire in such an attempt. On one side are those who deny that there are Shaksperisms, except a few scattered reminiscences; on the other, those who believe the Shaksperisms to abound, but to have been set in the text "wilfully and maliciously, by some person or persons unknown." Such opinions, being, like the famous Kilkenny cats, mutually destructive, may be left to demolish one another.

out, be the plagiarist never so skilful. Like Arcite's nobleness of spirit, it can no more be hid

> "Than fire in flax;
> Than humble banks can go to law with waters
> That drift winds force to raging" (V. iii. 98).

But with a self-reproduction the case is different. The resembling passage occurs naturally, incidentally; some familiar word associates an old train of ideas, or some fresh idea finds its easiest embodiment in some old familiar phrase.

distinguished from self-reproductions.

Shakspere repeats himself regularly and frequently;[1] he is like the ocean, "ce vaste prodige de la monotonie inépuisablement variée,"[2] never quite the same, yet never wholly different. He has even noted this himself, when he asks—

Shakspere repeats himself.

> "Why is my verse so barren of new pride,
> So far from variation or quick change?
> Why with the time do I not glance aside
> To new-found methods and to compounds strange?
> Why write I still all one, ever the same,
> And keep invention in a noted weed,
> That every word doth almost tell my name,
> Showing their birth and where they did proceed?"
>
> *Sonnet* lxxvi.

§ 41. In entering upon an inquiry of the kind which follows, I am at some disadvantage; for the *systematic* comparison of this play with passages from Shakspere's other works has never before been carried out;[3] therefore, as the pioneer of this branch of the investigation, I am inevitably doomed to overlook many valuable illustrations which might greatly increase the strength of my argument.

No systematic inquiry of this kind ever before attempted.

It must never be forgotten too that only a first rough, fragmentary sketch is being compared with finished and carefully-elaborated productions.

[1] See Bellamy's *Dict. of Sh. Quotations.*

[2] Victor Hugo, in his magnificent rhapsody, *W. Shakespeare*, p. 6. Compare Mr. Palgrave's note in the *Golden Treasury*, p. 323:—"Proteus represented the everlasting changes, united with ever-recurrent sameness, of the Sea."

[3] Steevens has attempted it. In a few cases he has anticipated me, but as a whole his list is of small value. Weber has sufficiently exposed his arguments.

Prologue, by Fletcher,

§ 42. A comparison with Fletcher's prologues and epilogues places beyond a doubt that this prologue is from his pen.[1]

Knight has argued that "the expression 'such a writer' is almost evidence against the double authorship;"[2] he might with equal cogency have asserted that the phrase "this child" (l. 16) was "almost evidence" in favour of it!

affords no evidence of authorship.

The singular, "writer," may be used for rhyme's sake merely, if it be not rather an indication that Fletcher finished the play after Shakspere's retirement, and quietly took to himself the credit of the whole composition. But, in fact, the prologue gives no clue to the authorship, single or double, of the play.

Act I. sc. i.

§ 43. This scene bears many marks of Shakspere's hand. It is doubtful, however, whether it is all his. I have already commented on the song in the Notes (p. 109), and pointed out its shortcomings. When writing my notes I refrained from expressing any definite opinion as to its authorship, but I inclined to the view which gave it to Fletcher. While still remaining unconvinced, I am now conscious that some indications favour its being ascribed to Shakspere. Besides the fact that not a single line or even epithet can be parallelled from Beaumont and Fletcher's works, it may be urged against Fletcher's claim that he has written nothing else in the metre of these stanzas; whereas Shakspere, in the *Tempest* (II. i. 300), has an equally indifferent song in precisely the same unusual metre:—

Song,

perhaps by Shakspere.

"While you here do snoring lie,
Open-ey'd conspiracy
His time doth take;
If of life you have a care,
Shake off slumber and beware:
Awake! Awake!"

Shakspere's marriage songs are none of them striking or unconventional; they are not above the level of the greater part of this one (v. *Tempest*, IV. i.; *As You Like It*, V. iv.).

[1] Note the likeness between this and that to *Henry VIII.* Boswell (*q.* Singer, *Sh.*, vii. 4) says, "That the Prologue and Epilogue [of *H.* 8] were not written by Shakespeare is, I think, clear from internal evidence." Singer (p. 7) says, "Indeed they more nearly resemble the style of Fletcher."

[2] *Studies of Shakspere*, p. 428.

As to my objection to "chough hoar," that "hoar" is an epithet with no appositeness,[1] it might be replied perhaps that the "chough hoar" (*i. e.* jackdaw), a thievish bird, was unlucky, while the russet-patted (red-legged, Cornish) chough was not.

First 37 lines show marks of Fletcher's touch;

The whole introduction of this scene (ll. 1—37) has probably been (like Act V. sc. i. ll. 1—17) recast by Fletcher: assuredly Shakspere never wrote l. 27 :—

"And as you wish your womb may thrive with fair ones."[2]

rest of the scene by Shakspere.

But excepting these introductory lines as containing interpolations, the scene is thoroughly Shaksperian.

The writer (ll. 40—70) gives the audience the necessary preliminary information about the personages of the play in a most natural and business-like manner: far more artistically, in fact, than he has done in those opening speeches of *Hamlet* which Sheridan has ridiculed in the *Critic*.

ll. 39—54.

The speech of the First Queen ("We are three queens") contains a most characteristically Shaksperian notion—that the wind carries infection from the unburied dead of the battle-field:[3]—

"He will not suffer us to burn their bones,
To urn their ashes, nor to take th' offence
Of mortal loathsomeness from the blest eye
Of holy Phœbus, but *infects the winds*
With stench of our slain lords."

So in *Henry V.*, IV. iii. 98 :—

"And those that leave their valiant bones in France,
Dying like men, though buried in your dunghills,
They shall be famed; for there the sun shall greet them,
And draw their honours reeking up to heaven;
Leaving their earthly parts to choke your clime,
The smell whereof shall breed a plague in France."

Similarly in *Coriol.*, III. iii. 121 :—

"Whose loves I prize
As the dead carcasses of unburied men
That do corrupt my air."

[1] Notes, p. 114.

[2] I find that Mr. Simpson has anticipated me here; we have both noted this line quite independently. Indeed, who that knows Fletcher's style could help doing so? See *N. S. S. Trans.*, 1874, pt. i. p. 83, and *infra*, § 52.

[3] See Bucknill, *Shakspere's Medical Knowledge*, p. 169, ed. 1860.

And even more closely, *Coriol.*, I. iv. 33 :—

"And one infect another
Against the wind a mile."

Lastly, *Julius Cæsar*, III. i. 273 :—

"Cry 'Havoc!' and let slip the dogs of war;
That this foul deed shall smell above the earth
With carrion men, groaning for burial."

l. 41 The mention of the birds of prey—

"The beaks of ravens, tallents of the kites,
And pecks of crows, in the foul fields of Thebes"—

is of course a commonplace of the battle-field; but this reference is in Shakspere's manner, as seen in *Julius Cæsar*, V. i. 85 :—

"And in their steads do ravens, crows, and kites,
Fly o'er our heads, and downward look on us,
As we were sickly prey."

l. 45. The "blest eye of holy Phœbus" is a fanciful description of the sun, but we have it again in *Henry V.*, IV. i. 290 :—

"Sweats in the eye of Phœbus."

Spalding (*Letter*, p. 30) has called attention to Shakspere's peculiar use of verbal nouns expressing the agent, exemplified here
l. 48. by "thou *purger* of the earth." For the word and the idea (one of Shakspere's commonest medical metaphors) compare *Julius Cæsar*, II. i. 180, and for the idea, *Macbeth*, III. iv. 76 and the remarks *infra* on sc. ii.

ll. 66—69. "Hercules our kinsman,—
"Then weaker than your eyes,—laid by his club;
He tumbled down upon his Nemean hide,
And swore his sinews thawed."[1]

There is a very delicate piece of characterization in these lines. Hercules, we are told,[2] was ever in the mind of Theseus, and the

[1] The hyperbole may be easily matched from Sh., *e. g.* Florizel's speeches to Perdita in *Winter's Tale.* It is "in a bolder and more masculine vein than Fletcher usually aimed at."—Hazlitt, *Eliz. Lit.*, lect. iv. p. 120, ed. 1870.

[2] *Shakspere's Plutarch*, ed. Skeat, p. 278, 'Life of Theseus,' c. i. "The wonderful admiration which Theseus had of Hercules' courage made him in the night that he never dreamed but of his noble acts and doings; and in the daytime, pricked forwards with emulation and envy of his glory, he determined with him-

little touch of vanity in the mention of "our kinsman" is admirably introduced But the passage has great significance from another point of view.

Fletcher probably never opened North's *Plutarch*. Jonson, Massinger, Chapman, and the earlier writers drew from the ancient sources direct. Hence this reference points very plainly to the only dramatist who ever studied North's translation: Shakspere. We know that he made frequent and free use of the book in his other plays. The bold treatment of classical legend is quite in his style: natural and devoid of the least taint of pedantry. The "Nemean hide" recalls "the Nemean lion's nerve" of *Hamlet*, I. iv. 83.

Plutarch has given a hint here, and

Shakspere alone borrowed from him.

The succeeding speeches "need no bush;" they speak for themselves. Take the climax of the Second Queen's speech:—

"Lend us a knee; ll. 96—101.
But touch the ground for us no longer time
Than a dove's motion when the head's pluckt off;
Tell him, if he i' th' blood-siz'd field lay swoln,
Showing the sun his teeth, grinning at the moon,
What you would do!"

It is worth noticing that the comparison in the first three lines, ll. 96—98. strange and far-fetched as it appears to us now, must have been from Shakspere's own observation of medical treatment. His son-in-law, Dr. John Hall, in his *Select Observations on English Bodies*, thus treated himself for "*Convulsion of the mouth and eyes*:—Then was a Pigeon cut open alive, and applied to my feet, to draw down the Vapours; for I was often afflicted with a slight Delirium."[1]

The quivering of a freshly-killed bird had early been noticed by the poet:—

"Like to a new-killed bird she trembling lies."
Lucrece, l. 457.

In *Hamlet* (II. ii. 484) we have "o'er-sized with coagulate gore;" an exact equivalent of the more contracted phrase "blood-sized." l. 99.

self one day to do the like, and *the rather, because they were near kinsmen*, being cousins removed by the mother's side."

[1] *Obs.*, lx. *2nd Cent.*; *q.* Bucknill, *Shakspere's Medical Knowledge*, p. 39.

l. 100. That "horrible symptom of a painful death, which physicians call the 'sardonic grin,'"[1] is described in the fifth line just as Shakspere has noted it in *John*, III. iv. 34; *Richard II.*, III. ii. 163; 1 *Henry IV.*, V. iii. 62; 2 *Henry VI.*, III. iii. 24; IV. i. 77; *Hamlet*, V. i. 212; *Cymb.*, V. iii. 38 (Schmidt).

l. 107. In l. 107 the "hot grief" of the queen is like that of Hermione, "which burns worse than tears drown" (*Winter's Tale*, II. i. 111; cf. *Lear*, IV. vii. 47). *Uncandied* (= dissolved) is not used by Shakspere elsewhere; but he has *candy* (= congeal) and *discandy* (= uncandy) in very similar passages.[2]

Note that in the fine anti-climax of the Third Queen's speech—

ll. 117—119.

"O, pardon me!
Extremity, that sharpens sundry wits,
Makes me a fool"—[3]

we have "extremity," that is to say, "the utmost of human suffering,"[4] personified in precisely the same sense as in *Pericles*, V. i. 139:—

"Yet thou dost look
Like Patience, gazing on kings' graves, and smiling
Extremity out of act."

In a passage from Plutarch, quoted *infra* on I. ii., we have "extremity" similarly spoken of.

ll. 126—129. It may be objected to the following lines that light, not heat, is reflected:—

"Your sorrow beats so ardently upon me,
That it shall make a counter-reflect 'gainst
My brother's heart, and warm it to some pity;"

[1] Bucknill, *Shakspere's Medical Knowledge*, p. 178.

[2] "Twenty consciences, that stand 'twixt me and Milan, candied be they and melt ere they molest," *Tempest*, II. i. 279; "the cold brook, candied with ice," *Timon*, IV. iii. 226; "by the discandying of this pelleted storm," *Antony*, III. xiii. 165 (O. Edd. *discandering*); "the hearts that spanielled me at heels . . . do discandy, melt their sweets on blossoming Cæsar," *Antony*, IV. xii. 22 (Schmidt).

[3] I shall point out below (§ 68) an extraordinary imitation of this passage by Beaumont: very important as establishing B.'s acquaintance with the play, and as helping us to conjecture the date.

[4] Singer, notes, *l. c.*, *Sh.*, iv. 232. The self-reproduction from *Twelfth Night* is obvious.

but Shakspere says just the same thing again (*Troilus*, III. iii. 96):—

> "Man, how dearly ever parted,
> How much in having, or without or in,
> Cannot make boast to have that which he hath,
> Nor feels not what he owes, but by reflection;
> As when his virtues, shining upon others,
> Heat them, and they retort that heat again
> To the first giver."

The idea that as ospreys subdue before they touch their prey, so Theseus's deeds anticipate their own effects by virtue of their inherent kingliness,[1] is implied in the closely-similar description of another great warrior—Coriolanus:— ll. 137—139.

> "I think he'll be to Rome
> As is the osprey to the fish, who takes it
> *By sovereignty of nature.*"—*Coriol.*, IV. vii. 36.

The passage in which the list of suicidal agencies is given, "cords, knives, drams, precipitance," will be referred to in my remarks on Act III. sc. ii. l. 142.

The Second Queen urges Theseus to march instantly against Creon:—

> "Now you may take him l. 157.
> Drunk with his victory."

To which the Third Queen adds the consideration—

> "And his army full l. 158.
> Of bread and sloth."

I have often wondered, Would Shakspere have described a sudden attack as *taking* them *full of bread?* But happening on the following passage, I found that I had here one more link in the chain of internal evidence of Shakspere's authorship:—

> "He *took* my father grossly, *full of bread;*
> With all his crimes broad blown, as flush as May."
> *Hamlet*, III. iii. 80.

[1] l. 137:—"But, O Jove! your actions,
Soon as they move, as asprayes do the fish,
Subdue before they touch."

And we know that this fulness of bread produced sloth: the "secure[1] hour" of afternoon sleep (I. v. 61).

In the days before standing armies, stage captains had to "forth and levy" their troops when necessary. But Shakspere occasionally needs a body of troops to be in readiness for a sudden expedition; and in such a case he accounts for the advanced preparations by saying either that they have been made for some other campaign, as here—

ll. 213—215.

"We shall find
The moiety of a number, for a business
More bigger look'd,"—

or that they have been made in anticipation, as in *Cymbeline*, III. v. 28:—

"Our expectation that it would be thus
Hath made us forward" [*sc.* in collecting troops].

With the closing words of the scene may be compared *Winter's Tale*, IV. iv. 25:—

"The gods themselves,
Humbling their deities to love," &c.

The speech contains the general idea of honour (as here) controlling desire:—

"Since my desires
Run not before my honour."

I might note the use of peculiar words, such as *transported* (ll. 55, 187), *pluck* (l. 191), *vigour* (l. 195), *theme* (l. 215); but this will be possible for any student to do for himself by comparing the *Concordance* with Schmidt's *Lexicon*.

Act I. sc. ii.

Hickson's first opinion discussed.

§ 44. Hickson (p. 36*) thinks "that either Shakspere and Fletcher wrote the scene in conjunction, or that it was originally written by Fletcher, and afterwards revised and partially re-written by Shakspere. From the entrance of Valerius, however, it appears to be entirely by the latter."

(Fletcher may have touched the scene, perhaps with Beaumont's help.)

If Fletcher has retouched a few of the opening speeches,—as (with Beaumont at his elbow) he may have altered a word here and there,—he has certainly not designed the scene.

[1] Here in its Latin sense: *sine cura*.

On this one point of collaboration I dissent totally from Mr. Hickson, and he seems to give it up himself in the end of his essay (p. 60*):—"To sum up the result of our inquiry:—It is, that the play of *The Two Noble Kinsmen* is one to which Shakspere possesses a better title than can be *proved* for him to *Pericles*;—that to him belong its entire plan and general arrangement: but that, perhaps for want of time to complete it by a day named, and probably by way of encouragement to a young [*born* 1576 *or* 1579] author of some promise, he availed himself of the assistance of Fletcher to fill up a portion of the outline."

Hickson's second opinion

I cannot reconcile the conclusions in these two quotations; they are, I think, antagonistic. Neither can face Dr. Ingram's objection as to the toleration of the trash in the underplot; indeed, that objection seems to me unanswerable, except on the hypothesis that Shakspere, when he retired from the stage, left this play and *Henry VIII.* incomplete, and that they were worked up by Fletcher afterwards.

inconsistent with the first.

Neither satisfactory.

The only valid hypothesis.

But to my parallels.

The introductory speeches of this scene contain a discourse upon the function of war as a purifier of the corruptions of peace.

This application of "the doctrines of physiology to the theory of government and statesmanship" is very characteristic of Shakspere, as Dr. Bucknill has abundantly shown.[1] "Hamlet makes peace the time of health,[2] though of plethoric health which ripens into war" (p. 210). "War has been stated by cynical statists to be man's natural condition, and peace but the period of exhaustion and recruitment. Shakspere does not go quite so far as this, but he looks upon war as a disease produced by that state of the body in which health becomes rank and plethoric" (p. 264).

This idea naturally occupies a large portion of Arcite's prayer in Act V. sc. i. War is there the "great corrector of enormous times, Shaker of o'er-rank states." He cures the world "o' th' plurisy of

[1] *Shakspere's Medical Knowledge*, pp. 201, 210, 264.

[2] *Hamlet*, IV. vii. 118:—

"For goodness, growing to a *plurisy*,
Dies in his own too-much."

See my note on V. i. 66, p. 159.

people." And as the treatment of plethoric (= "enormous") individuals was purging and bleeding, so war purges the commonwealth and heals

V. i. 64. "with blood
The world when it is sick."[1]

We may compare 2 *Henry IV.*, IV. i. (54—57) 63—66 :—

"Show awhile like fearful war,
To diet rank minds, sick of happiness,
And purge the obstructions which begin to stop
Our very veins of life."

And *Macbeth*, V. ii. 25 :—

"Well, march we on,
To give obedience where 'tis truly ow'd:
Meet we *the medicine of the sickly weal*,
And with him pour we, in our country's purge,
Each drop of us."

I. i. 48. The italicized words recall the epithet of Theseus: "thou purger of the earth."

Can we compare such passages with these in our play (V. i.), and not feel sure that they are both the expression of the same mind?

Take now the passages in sc. ii. :—

"Who, then, shall offer
ll. 19—26. To Mars's so-scorn'd altar? I do bleed
When such I meet, and wish great Juno would
Resume her ancient fit of jealousy,
To get the soldier work, *that peace might purge*
For her repletion, and retain anew
Her charitable heart, now hard, and harsher
Than strife or war could be."

This intransitive use of *purge* is worth remarking, and comparing with *Antony*, I. iii. 53 :—

"The condemn'd Pompey,
Rich in his father's honour, creeps apace
Into the hearts of such as have not thrived
Upon the present state, whose numbers threaten;

[1] Cf. III. i. 113 :—
"This question, sick between 's,
By bleeding must be cured."

> *And quietness, grown sick of rest, would purge*
> By any desperate change."

Hamlet carries the metaphor somewhat further in his speech on the Polish expedition of young Fortinbras (IV. iv. 27):—

> "This is the imposthume of much wealth and peace,
> That inward breaks, and shows no cause without
> Why the man dies."

It must be mentioned that three words in this speech of Palamon's do not occur elsewhere in Shakspere—*martialist, flurted,* and *repletion.* They are all of them common enough in other writers: the first two being found in Beaumont and Fletcher. However, the very fact of their proximity diminishes the force of any objection which might be founded on them; if, indeed, any can be founded on the absence of words in general circulation (see *N. S. S. Trans.*, 1874, p. 114). It is more conclusive to notice the similarity of the trains of thought to those in Shakspere's unquestioned writings. For instance, read the first hundred lines of this scene with *Cymbeline,* III. iii., and note the resemblances of thought, the associating circumstances being not dissimilar. Compare especially

ll. 16—24.

Very remarkable parallel.

Cymbeline, III. iii.	*Two Noble Kinsmen,* I. ii.
ll. 16, 17: "This service is not service, so being done, But being so allowed."	ll. 67—70: "who only attributes The faculties of other instruments To his own nerves and act: commands men ['s] service, and what they win in't."
ll. 24—26: "Prouder than rustling in unpaid-for silk; Such gain the cap of him that makes 'em fine, Yet keeps his book uncrossed."	ll. 49—52: "Why am I bound By any generous bond to follow him Follows his tailor, haply so long until The followed make pursuit?"
ll. 45—49: "Did you but know the city's usuries And felt them knowingly; the art o' the court, As hard to leave as keep; whose top to climb Is certain falling, or so slippery that The fear's as bad as falling."	ll. 4—12: "Thebes, and the temptings in't, before we further Sully our gloss of youth; And here to keep in abstinence we shame As in incontinence; for not to swim I' th' aid o' th' current, were almost to sink, at least to frustrate striving; and to follow The common stream, 't

would bring us to an eddy Where we should turn or drown; if labour through, Our gain but life and weakness."

ll. 36—42: "I spake of Thebes, How dangerous, if we will keep our honours, It is for our residing; where every evil Hath a good colour, where every seeming good 's A certain evil; where not to be ev'n jump As they are here, were to be strangers, and Such things to be, mere monsters."

ll. 49—55: "The toil o' the war, A pain that only seems to seek out danger I' the name of fame and honour; which dies i' the search, And hath as oft a slanderous epitaph As record of fair act; nay, many times, Doth ill deserve by doing well; what's worse, Must court'sy at the censure."

ll. 15—23: "Scars and bare weeds The gain o' th' martialist, who did propound To his bold ends honour and golden ingots, Which though he won, he had not; and now flurted By peace, for whom he fought. Who, then, shall offer To Mars's so-scorned altar? I do bleed When such I meet, and wish great Juno would Resume her ancient fit of jealousy, To get the soldier work."

Compare the structure of

ll. 47—49 (*above:* "whose top to climb . . . . falling").

ll. 7—9 (*above:* "for not to swim . . . . striving").

ll. 7—9. The image in ll. 7—9—swimming with the current of vice—has its counterpart in *Timon*, IV. i. 25:—

> "Lust and liberty
> Creep in the minds and marrows of our youth,
> That 'gainst the stream of virtue they may *strive*,
> And drown themselves in riot!"

Note the use of *strive* = swim.

The denunciations of Thebes may be compared with Timon's more violent denunciations of Athens, and contrasted with the very inconsistent words which Fletcher puts into the mouths of the kinsmen, beginning—

II. ii. 7. "Where is Thebs now, where is *our noble country?*"

The servile imitation of fashions, satirized by Palamon in his fine speech, besides the very noticeable parallel to *Cymbeline*, III. iii. 21,[1] has a resemblance to *Pericles*, I. iv. 21—27:— ll. 42—60.

"This Tarsus . .
. . . . . .
Whose men and dames so jetted and adorned,
Like one another's glass to trim them by."

The whole description of the corruptions at Thebes under the rule of Creon reminds us of the state of Scotland under Macbeth (IV. iii.).

In place of Arcite's urging Palamon to leave Thebes, and Palamon's determination to stay and defy the evils which surround them, we have Malcolm's despair and Macduff's courageous resolve:—

"*Mal.* Let us seek out some desolate shade, and there
Weep our sad bosoms empty.
Macd. Let us rather
Hold fast the mortal sword, and like good men
Bestride our downfall'n birthdom; each new morn
New widows howl, new orphans cry, new sorrows
Strike heaven on the face, that it resounds
As if it felt with Scotland, and yelled out
Like syllable of dolour."

The rage of Creon calls to mind *Cymbeline*, III. v. 67:— l. 84.

"Go in and cheer the king: he rages; none
Dare come about him."

Lastly, note the strong family likeness between Palamon's words—

"The blood we venture
Should be as for our health"— l. 109.

and those of Coriolanus—

"The blood I drop is rather physical
Than dangerous to me" (I. v. 19).

§ 45. This is by the writer of the main part of the two preceding scenes; whatever presumption of Shakspere's authorship has been Act I. sc. iii. by Shakspere.

[1] My Cymbeline parallel seems rather a tough nut for the upholders of the "plagiarism" theory, for we have here an *expansion*—which plagiarisms never are—of the germs of thought in *Cymbeline*, III. iii.

raised with regard to them must be allowed to attach here also. The whole scene is marked by Shakspere's manner, but I have not succeeded in noting any parallels such as I have adduced for scenes i. and ii. This is the more remarkable because the description of Flavina has been called an imitation of a somewhat similar description in *A Midsummer Night's Dream*, III. ii. 198—219.

ll. 49—82.

The nature of the two passages is such, that the similarities appear to me coincidences, and not conscious imitations. Each passage has a fitness of its own.

Motive for introducing the 'Flavina' speech.

The motive of this speech of Emilia's seems to be to strengthen the wall of indifference to man which her vows to Diana have raised round her—an indifference necessary for the happy termination of the play—by adding a reasoned conviction on her part that "the love 'tween maid and maid may be more than in sex dividual."

There is not a word in the scene which Shakspere might not have written: its rhythm is his rhythm; its mannerisms are his; its free and natural treatment of classical legend is his also.

Fine style.

Will not the description of the friendship of Theseus and Pirithous stand in point of style beside any piece of *Coriolanus?* They have

l. 40.

> "Fought out together, *where death's self was lodged;*
> Yet fate hath brought them off."

This may contain a reference to the commoner form of the legend, which confused Aidoneus, king of the Molossians, with the god Pluto. Plutarch gives the more ancient version (p. 289, ed. Skeat), according to which the king caused Pirithous "presently to be torn in pieces with his dog, and shut Theseus up in close prison." But (supposing "death's self was lodged" to refer to this adventure) it was necessary for dramatic purposes that fate should bring them off.

ll. 61—64.

A little further on we have one of the numerous medical references which this play contains, expressed with exquisite grace:—

> "And like the elements,
> That know not what nor why, yet do effect

Rare issues by their operance, our souls
Did so to one another."[1]

A second medical allusion occurs a few lines on:—

"A sickly appetite, l. 89.
That loathes even as it longs."

The other peculiarity of sick men's longings is noted in *Coriol.*, I. i. 181:—

"And your affections are
A sick man's appetite, who desires most that
Which would increase his evil."

§ 46. The danger of too readily relying upon apparently parallel passages in an inquiry like the present may be illustrated from this scene. Act I. sc. iv. Danger of relying on apparent similarities illustrated from ll. 24, 25.

Theseus asks of the kinsmen—

"They are not dead?"

To which the Herald replies—

"Nor in a state of life," &c.

At first sight this seems to be a self-repetition from *Macbeth*:—

"I have drugged their possets,
That death and nature do contend about them,
Whether they live or die" (II. ii. 6).

But the resemblance is only fortuitous; here is the true original, from Chaucer (l. 157):—

"Nat fully quyk, ne fully deed they were;
But by here coote armour, and by here gere,
Heraudes knew hem wel in special."

With this caution borne in mind, I may continue my comparisons, beginning by noting a slight verbal resemblance between l. 32, "rather than niggard, waste," and *Sonnets*, i. 12, "mak'st l. 32. waste in niggarding."

"Bear 'em speedily ll. 37–45.
From our kind air,—to them unkind,—and minister
What man to man may do; for our sake, more;
Since I have known frights, fury, friends' behests,

[1] Cf. *Twelfth Night*, II. iii. 10, and Bucknill, *Shakspere's Medical Knowledge*, pp. 120, 121.

Love's provocations, zeal, a mistress' task,
Desire of liberty, a fever, madness,
Hath set a mark—which nature could not reach to
Without some imposition,—sickness in will,
Or wrestling strength in reason."

In the notes I suggested that *imposition*[1] meant *deception;* but it seems to me now more probable that the passage means—take the greatest care of them, for I have known violent mental or moral shocks, when accompanied by acute physical suffering (such as might arise from careless treatment), to leave some *impression of evil* in the form of either chronic languor or actual insanity.

If this explanation be approved, it receives a strong confirmation from the following remarks by Dr. Bucknill on the madness of Lear:—"Insanity, arising from mental constitution, and moral causes, often continues in a certain state of imperfect development; that state which has been somewhat miscalled by Prichard, moral insanity; a state of exaggerated and perverted emotion, accompanied by violent and irregular conduct, but unconnected with intellectual aberration; *until some physical shock is incurred—bodily illness, or accident, or exposure to physical suffering; and then the imperfect type of mental disease is converted into perfect lunacy, characterized by more or less profound affection of the intellect, by delusion or incoherence.*[2] This is evidently the case in Lear; and although we have never seen the point referred to by any writer, and have again and again read the play without perceiving it, we cannot doubt from the above quotations [*Lear*, III. ii. 67—73; IV. vi. 102—107], and especially from the second, in which the poor madman's imperfect memory refers to his suffering in the storm, that *Shakespeare contemplated this exposure and physical suffering as the cause of the first crisis in the malady.* Our wonder at his profound knowledge of mental disease increases, the more carefully we study his works;

[1] Cf. *Winter's Tale*, I. ii. 74, and *v.* Singer's note; also see § 94, *infra.*

[2] It is a pity that we have not Dr. Bucknill's opinion on both the medical knowledge and mad scenes of the *Two Noble Kinsmen.* In the words which I have italicized we have an almost verbal, and yet quite unconscious, reproduction, by an eminent mental physiologist of our own day, of the very ideas which Shakspere has expressed with equal precision and greater fulness of detail in this speech (ll. 37—45).

here and elsewhere he displays with prolific carelessness a knowledge of principles, half of which would make the reputation of a modern psychologist."[1]

For the "cataloguing of circumstances, altogether peculiar to Shakspere" (Hickson), we may compare *Timon*, IV. i. 15:—

> "Piety, and fear,
> Religion to the gods, peace, justice, truth,
> Domestic awe, night-rest, and neighbourhood,
> Instruction, manners, mysteries, and trades,
> Degrees, observances, customs, and laws,
> Decline to your confounding contraries,
> And let confusion live;"

and contrast (as Hickson has done) the "mere flash in the pan" in II. ii. 188:—

> "Am not I liable to those affections,
> Those joys, griefs, angers, fears, my friend shall suffer?"

Act I. sc. v. by Fletcher.

§ 47. "The only scene throughout the entire play with regard to which we entertain doubt" (Hickson), I assign to Fletcher for the following reasons:—

First, the song is very poor stuff, and contains several Fletcherian phrases, as "quick-eyed pleasure" (see below on II. v.), the "wild air," and "sad and solemn" (occurs in a *Fletcherian* stage direction in *Henry VIII.*, IV. ii.: "sad and solemn music").

Next, note the word *convent*, evidently imitated from the preceding scene (where it is correctly used: "all our surgeons convent l. 30. in their behoof;" here it is meaningless: "We convent nought else l. 9. but woes"). It is not likely that the writer of sc. iv. would so soon have repeated such an unusual word.[2]

Lastly, the well-known couplet at the end—

> "This world's a city full of straying streets,
> And death's the market-place, where each one meets"—

is not original.

[1] *Mad Folk of Sh.*, p. 196, ed. 1867.

[2] Hazlitt says that Shakspere never uses *convent* in the senses in which we have it here (*Eliz. Lit.*, p. 151); but compare *Measure*, V. 128; *Henry VIII.* [? F.], V. i. 52; *Coriol.*, II. ii. 58 (Schmidt).

Even supposing it to be older than all the instances given in my notes, it is borrowed from Chaucer, *K. T.*, ll. 1989—1991 :—

> "This world nys but a thurghfare full of woo,
> And we ben pilgryms, passyng to and froo;
> Deth is an ende of every worldly sore."

Act II. sc. i.

Strange to say, this has not been hitherto pointed out by any one.

Underplot

§ 48. I have now come to the underplot, and must admit that I can no longer speak with that confidence which the evidence seemed to justify in the preceding scenes; for though it may be possible to show that Shakspere must have given some outline of this subordinate part of the play, I think that in no single scene of the underplot can we feel absolutely certain of his hand throughout. At the same time, we are liable to very great prejudice in judging of this matter, on account of the degradation to which Fletcher has reduced characters which Shakspere had only begun to sketch in outline.[1]

probably begun by Shakspere.

Our liability to prejudice on this point.

This scene blameless. Gaoler.

Wooer.

Daughter.

In this first scene, no fault can be found with any of the characters. The Gaoler is in no ways different from his fellow in *Winter's Tale*, II. ii.; the Wooer—afterwards made the most utterly contemptible individual in the play—is a plain-spoken man of the same degree as the girl he is wooing; the daughter herself is made to speak, Shakspere-like, in a way that a girl of her position never spoke outside of Shakspere's pages: her lowly utterances becoming the medium for expressing profound reflections upon captivity and adversity.

These considerations go strongly against Fletcher's claim to have written the scene under review; for most of his reflections can be shown to be borrowed, generally without much appropriateness, and often spoiled in the borrowing.

The daughter says:—

ll. 21—24.

"I do think they have patience to make any adversity ashamed; the prison itself is proud of 'em; and they have all the world in their chamber."

[1] It has been objected that these characters have no names, but this may be explained by saying that not being in the original, they were new conceptions, and needed not to be named until their delineation was complete. This fact might, however, be made an additional argument against the "old-play adapted" theory of Mr. Collier.

This comes more fitly from a third person than from the prisoners themselves.

But Fletcher borrows it all in the next scene:—

> "I see two comforts rising, two mere blessings, II. ii. 58—62.
> If the gods please, to hold here a brave patience,
> And the enjoying of our griefs together.
> Whilst Palamon is with me, let me perish
> If I think this our prison!"

In fact, the first half of scene ii. is but an expanded travesty of the words of the Gaoler's Daughter in scene i.[1]

"*Daugh.* . . . I marvel how they would have looked, had they ll. 30—34. been victors, that, with such a constant nobility, enforce a freedom out of bondage, making misery their mirth, and affliction a toy to jest at."

This is evidently imitated in the next scene by Fletcher (l. 2):—"Why, strong enough to laugh at misery;" and (l. 96):—"almost wanton with my captivity."

Again, notice the inconsistency of all sc. ii. with the girl's declaration in sc. i.:—"they eat well, look merrily, discourse of ll. 37—39. many things, but nothing of their own restraint and disasters."

Fletcher, careless as he was, could hardly have written that speech with sc. ii. also in his mind.

Taking this scene by itself, there is nothing offensive or inadequate in it. It perfectly fulfils its purpose of being an introduction to the window scene, though it might have been further elaborated had the designer completed the play himself.

A few more considerations remain. Note first that the scene Note the prose. is in that form of prose dialogue so generally used by servants and people of low degree in Shakspere. Next, that we should search Fletcher in vain to find another prose dialogue like it. His most slovenly work has some kind of rhythm, and even the Palace Yard scene (*Henry VIII.*, V. iii.), may be turned into the same sort of rhythmical prose, half verse half prose, as we find in Act III. sc. v.

[1] From seeing how Fletcher has amplified the hints in sc. i., we may gather some idea of the way in which he may have expanded Shakspere's notes of the play.

A parallel between the last line: "Lord, the difference of men," and *Lear*, IV. ii. 26: "Oh, the difference of man and man," has been pointed out by Steevens and by Mr. Skeat.

Plutarch again (?).

Lastly, there may be in the Daughter's words some reminiscence of Plutarch: "Howbeit [Antonius] was of such a strong nature, that *by patience* he would *overcome any adversity:*[1] and the heavier fortune lay upon him, *the more constant* shewed he himself. Every man that feeleth want or adversity, knoweth by virtue and discretion what he should do: but when indeed they are overlaid with *extremity*, and be sore oppressed, few have the hearts to follow that which they praise and commend, and much less to avoid that they reprove and mislike: but rather to the contrary, they yield to their accustomed easy life, and through faint heart, and lack of courage, do change their first mind and purpose."[2]

Act II. sc. ii. Fletcher's

§ 49. This scene, being admittedly Fletcher's, needs no examination. Hickson has noted that it is not conterminous with sc. i.: in the former the kinsmen are seen together in the window, yet here they begin as if just meeting: "How do you, noble kinsman?" "How do you, sir?" I may exemplify Fletcher's use of plural nouns, especially abstracts, from the first fifty lines:—prisoners, friends, kindreds, comforts, youths, games, favours, ladies, ships, clouds, praises, garlands, twins, arms, horses, seas, swords, sides, temples, gods, hands, armies, hopes, prisoners, graces, youths, embraces, kisses, cupids, necks, figures, selves, eagles, arms, fathers, maids, banishments, songs, woes, delights, hounds, echoes, javelins, rages—total, 44 in 50 lines.

use of plural nouns.

Singer's mistake.

To illustrate the value of offhand criticism in a question of authorship like the present, I may mention that Singer (X. 337) quotes the "beautiful lines" about the rose as "evidently by Shakspere, as he assisted Fletcher in writing" the *Two Noble Kinsmen*, and compares *Cymbeline*, I. iv.:—

> "And, like the tyrannous breathing of the north,
> Shakes all our buds from growing."

[1] Cf. italicized words with "patience to make any adversity ashamed:" "with such a *constant* nobility." And the passage about *Extremity* with I. i. 117: "Extremity, that sharpens sundry wits, makes me a fool."

[2] *Life of Antonius*, § 9, ed. Skeat, p. 167.

Singer cannot have seen the context: he arrived at this positive conclusion on the strength of Farmer's note, which quotes the "beautiful lines" in question:—

"*Emil.* Of all flowers, ll. 137—143.
Methinks, a rose is best.
Woman. Why, gentle madam?
Emil. It is the very emblem of a maid:
For when the west wind courts her gently,
How modestly she blows, and paints the sun
With her chaste blushes! When the north comes near her,
Rude and impatient, then, like chastity,
She locks her beauties in her bud again,
And leaves him to base briars."

I may be excused for quoting from my note (p. 134) the following "striking parallel to this intensely Fletcherian passage," from *The Loyal Subject*, IV. iii. sp. 15:—

"Here, ladies, here (you were not made for cloisters),
Here is the sphere you move in; here shine nobly,
And by your powerful influence, command all!—
What a sweet modesty dwells round about 'em,
And, like a nipping morn, pulls in their blossoms!" [*Aside.*

As illustrating another Fletcherian problem (with which I hope some day to deal), compare[1]:— ll. 242, 243, parallel from Fletcher's part of *Henry VIII.*

"Youth and pleasure,
Still as she tasted, should be doubled on her,"

with *Henry VIII.*, V. v. 26:—

"All princely graces,
That mould up such a mighty piece as this is,
With all the virtues that attend the good,
Shall still be doubled on her."

Before passing to the next scene, I beg to direct the particular attention of any reader who may be studying Fletcher's mannerisms to my note on II. ii. 37/40. Fletcher's mannerisms.

§ 50. Fletcher's, beyond a doubt. For parallels, see notes. Act II. sc. iii. Fletcher's.

§ 51. Now comes the Gaoler's Daughter, moralizing on her love for Palamon, in Fletcher's peculiarly prurient way. Observe the phrase "young handsome man," which we find also in IV. ii. Act II. sc. iv. Fletcher's.

[1] Cf II. ii. 73, "the ways of honour," with *Henry VIII.*, V. v. 38, "the perfect ways of honour."

13, "young handsome men," and Epil. l. 6 "young handsome wench."

Act II. sc. v. Fletcher's.

§ 52. Fletcher's frequent use of the adj. *fair* (see *Concordance*), both simply and in composition, is seen here. In nine lines (29—37) we have "fair-eyed honour" (cf. IV. i. 8, "fair-eyed Emily"), "fair gentleman," "fair birthday," "fair hand."

Act II. sc. vi. Fletcher's.

§ 53. This soliloquy is Fletcher's, but it is Fletcher in his better frame of mind. He has, however, gone on the wrong track, having made her passion extravagantly sensual, mere frenzy of lust, and therefore totally unlike that disinterested solicitude of true love which she displays in III. ii.

Contrast with Act III. sc. ii.

No imitation of Ophelia.

Up to this no resemblance can be traced between this girl and Ophelia; indeed, the notion would never have come into existence had it not been for the evident imitation of the pictorial circumstances of Ophelia's death in IV. i.

Act III. sc. i. Shakspere to l. 76; the rest possibly touched by Fletcher.

§ 54. In this scene we again come upon Shakspere's work. The first 76 lines are certainly his, but there is a crudeness and want of polish about the remainder of the scene which make me think that his work has been expanded into its present form by Fletcher.

I at least do not hear the ring of unalloyed Shakspere in these latter speeches, though there are plain traces of Shaksperian admixture.[1]

Peculiar words and phrases.

l. 6. l. 11.

Some words and phrases are very characteristic. The "gold buttons on the boughs" (*Hamlet*, I. iii. 40); "rumination" (*As You Like It*, IV. i. 19, cf. *ruminate* in Schmidt); "the *enamell'd* knacks

l. 7.

o' th' mead or garden" (note Shakspere's diverse uses of this adjective — of the stones in a brook, 2 *Gent.*, II. vii. 28, of the snake's skin, *M. N. D.*, II. i. 255, and of the "jewel best

l. 13.

enamell'd" = tinted, *Errors*, II. i. 109); "some cold thought"

l. 72.

(= chaste, as seven times in Shakspere), "cold gyves" (= iron

l. 41.

bonds, as *Cymb.*, V. iv. 28); "a chaffy lord" (has its counterpart in

[1] I may be accused of evading difficulties by assuming that Shakspere left rough notes here and there which Fletcher has expanded; in other words, this is saying that I have framed a hypothesis which solves the riddles of previous critics. I own the charge! Mr. Skeat's theory most nearly agrees with mine.

Cymb., I. vi. 178: "the gods made you, unlike all others, chaffless"); "fight like compell'd bears" (*Macbeth*, V. vii. 1); the word-plays in "house-clogs" (= fetters, also shoes for indoors); and "cousin" —"cozener" (*v.* notes). l. 68. ll 43. 44.

§ 55. This scene has been referred to several times already. There are many features which recall Shakspere to our minds. It is dawn; all night the distraught girl has roamed the forest in quest of the man whom she has enabled to escape: the tumultuous fancies of her mind have found an echo in the voice of Nature:[1]

Act III. sc. ii. Shakspere, perhaps revised by Fletcher. The distracted girl.

"I have heard
Strange howls this livelong night," l. 12.

enough to terrify any woman not nerved by maddening despair. But her grief hath slain her fear, and she is reckless, would even fall a willing victim to the wolves were she but enabled to complete his release by giving him "this file." Her passion in this scene is utterly unselfish; it is simply guided by anxiety for Palamon's liberation from his fetters, and has nothing to do with the filthy nymphomania into which Fletcher perverts it in his subsequent mad scenes.

Her passion unselfish, not sensual.

Still, the primary cause of her madness is here seen to be disappointment. Compare Polonius's account of Hamlet's symptoms (II. ii. 146) with the indications in this scene:—

"And he, repulsed,—a short tale to make,—
Fell into a sadness, then into a fast,
Thence to a watch, thence into a weakness,
Thence to a lightness, and, by this declension,
Into the madness wherein now he raves."

Or, as Dr. Bucknill translates the "psychological opinion of the

[1] The student of Shelley will recollect Giacomo's speech in *The Cenci*, III. ii. sp. 1:—

"What! can the everlasting elements
Feel with a worm like man?" &c.

Dr. George Macdonald, *The Seaboard Parish*, ch. ii. p. 9, asks:—"Was it from observation of nature in its association with human nature, or from artistic feeling alone, that Shakspere so often represents Nature's mood as in harmony with the mood of the principal actors of his drama? I know I have so often found Nature's mood in harmony with my own, even when she had nothing to do with forming mine, that in looking back I have wondered at the fact." Compare *Troilus*, I. iii. 49—54.

The growth of Hamlet's madness according to Polonius.

old courtier" into the "dulness of medical prose":—"Disappointed and rejected in his ardent addresses to Ophelia, Hamlet became melancholy, and neglected to take food; the result of fasting was the loss of sleep; loss of sleep and loss of food were followed by general weakness; this produced a lightness or instability of the mental functions, which passed into insanity."[1]

Note the resemblance here.

It is curious to notice how many of these indications we have here. The melancholy is betrayed in the opening lines of the girl's soliloquy. The fasting, in her declaration:—"food took I none these two days,—sipt some water." Loss of sleep, in "I have not closed mine eyes, save when my lids scoured off their brine" (the force of this expression is like Shakspere). And instability of the mental functions, in her agonized cry:—

ll. 29—32.

"Alas!
Dissolve, my life! let not my sense unsettle,
Lest I should drown, or stab, or hang myself!
O state of nature, fail together in me,
Since thy best props are warpt!"

Fletcher could not have devised this scene.

No imitation of Ophelia yet.

We are thus shown the natural and gradual development of insanity; the various phases, the gradation of causes, are here faithfully displayed. I cannot ascribe the conception of such a scene to Fletcher. Here once more note that there is not the faintest imitation of Ophelia; the "cases" are distinct.

In the scene there are many Shaksperian marks of style.

Mannerisms.

The construction in l. 20, "Be bold to ring the bell," recalls *Temp.*, IV. i. 119: "May I *be bold to call* these spirits?" With "Dissolve, my life!" compare *Lear*, IV. iv. 19:—

l. 29.

"Lest his ungoverned rage dissolve the life
That wants the means to lead it."

The enumeration of suicidal agencies in connection with insanity,—

l. 29.

"Let not my sense unsettle,
Lest I should drown, or stab, or hang myself,"

may be compared with Ariel's words:—

[1] *Mad Folk of Shakspere*, p. 70. Discussed very similarly in *Shakspere's Medical Knowledge*, p. 261.

"I have made you mad;
And even with such-like valour, men hang and drown
Their proper selves."—*Temp.*, III. iii. 58.

Also with the present play:—

"Those that with cords, knives, drams, precipitance, I. i. 142–144
Weary of this world's light, have to themselves
Been death's most horrid agents,"

and:—"Take heed! if one be mad, or hang, or drown themselves"—which seems to be a reminiscence of the mad girl's fears as expressed in the passage first quoted ("Let not," &c.). IV. iii. 28.

Finally, I have to ask the reader to refer to Hickson's paper, pp. 42*, 43*, for some further considerations which I need not repeat here.

Has Fletcher touched this scene?

I have expressed the opinion that Fletcher has probably retouched this scene. Against this view it should be remembered that all the metrical evidence except the "stopt-line" points to Shakspere as the author, and the "stopt-line" can be given no weight here, the spasmodic versification, full of jerky pauses, being an artistic reflection of the mental whirl and bewilderment of the speaker. I must confess that my uncertainty about Shakspere's claim to the scene in its entirety is chiefly based upon a sense of indefiniteness in certain passages, and a doubt whether the closing incoherencies are natural. In the main the scene is Shaksperian.

Metrical evidence not really conflicting.

Act III. sc. iii. Fletcher's.

§ 56. This scene is Fletcher's, both matter and metre. One inconsistency may be noted, as showing (were proof needed!) that Fletcher did not write the prayers in Act V. sc. i. Contrast ll. 36—41 of this scene with Palamon's prayer to Venus.

Act III. sc. iv. Fletcher's.

§ 57. The ridiculous chatter in this scene gives us Fletcher's idea of mad talk.

Act III. sc. v. Fletcher's.

§ 58. More padding by Fletcher. See notes to this and the preceding scenes for some illustrative quotations. One passage there quoted (p. 145) may be repeated here, as it opens a wide field of speculation about the relation of this play to that *Masque of the Inner Temple and Gray's Inn*, which was presented "in the Banqueting House at Whitehall, on Saturday, the 20th day of February, 1612" (O. S.). In this *Masque* we have a stage direction, setting

A clue to the date.

forth the particulars of a dance, which must have either been borrowed from, or imitated by, that in the *Two Noble Kinsmen*. This direction has been written for the printed copy after the performance. It may be that Fletcher both wrote the Masque and finished the *Two Noble Kinsmen* at about the same time, and introduced the dance into the Masque for private, and the play for public, representation. The description is as follows:—"The second Anti-masque rush in, dance their measure, and as rudely depart; consisting of a Pedant, May Lord, May Lady; Servingman, Chambermaid; a Country Clown or Shepherd, Country Wench; an Host, Hostess; a He-Baboon, She-Baboon; a He-Fool, She-Fool, ushering them in. All these persons, apparelled to the life, the Men issuing out of one side of the boscage, the Women from the other. The music was extremely well fitted, having such a spirit of country jollity, as can hardly be imagined; but the perpetual laughter and applause was above the music.

Fletcher's *Masque*, 1612, 1613.

"The dance likewise was of the same strain; and the dancers OR RATHER ACTORS, expressed every one their part so naturally and aptly, as when a man's eye was caught with the one, and then past on to the other, he could not satisfy himself which did best. It pleased his Majesty to call for it again at the end, as he did likewise for the first Anti-masque; but one of the statues by that time was undressed."[1]

Two suppositions. i.

Now that quotation strongly favours two suppositions. I have marked the words, "*or rather actors*," because they seem to show that *this* Anti-masque was *presented* by "his Majesty's servants," the company named on the title-page of our play; but even omitting this suggestion, there can be no doubt about the identity of the representations.

ii.

Secondly, notice that this dance was a great hit, was repeated by command at the end of the piece. If it had been known to the spectators, frequenters of the playhouse, by having been previously introduced during the representation of a play there, would it have been encored at Whitehall, or even so provocative as it was of "perpetual laughter and applause"? Assuredly it would not.

[1] *B. & F.* ed., Darley, vol. ii. p. 688.

This gives one more slight clue to the date. It puts the representation of the play back till after 20th February, 1612, that is, 1613, new style, and therefore near where I have conjectured it to be, July or August, 1613, shortly after the destruction of the Globe Theatre. See the paragraph on *Date of Composition.* Conclusion.

§ 59. This scene is also Fletcher's work. As an example of his self-repetitions, compare— Act III. sc vi. Fletcher's.

"*Hip.* Sir, by our tie of marriage,—
Emil. By your own spotless honour,—
Hip. By that faith, ll. 195—201.
That fair hand, and that honest heart you gave me,—
Emil. By that you would have pity in another,
By your own virtues infinite,—
Hip. By valour,
By all the chaste nights I have ever pleased you,—
Thes. These are strange conjurings!"

with *The Little French Lawyer*, IV. v. :—

"*Lam.* Dinant as thou art noble,—
Ana. As thou art valiant, Cleremont,—
Lam. As ever I
Appeared lovely,—
Ana. As you ever hope
For what I would give gladly,—
Clere. Pretty conjurations!"

§ 60. Here we have the description of the mad girl floating on the lake, making the flower-posies and singing her snatches of song; an imitation obviously of the flower-scene and death of Ophelia. But we must beware of confusing this imitation of "the circumstances of Ophelia's death" with an imitation of the character of Ophelia; as Hickson shows, there is undeniably the former, but certainly not the latter. This error has become stereotyped; it will probably live side by side with its refutation for many a day. Act IV. sc. i. Fletcher imitates the circumstances of Ophelia's death.

§ 61. With the contemplation of the pictures in this scene, "Fletcher's masterpiece," we may contrast *Timon*, I. i. 30—38; *Hamlet*, III. iv. 53—63; *Lucrece*, 1366—1561, and compare the *Lover's Progress*, I. ii. sp. 15, where a rich 'heir,' Madam Olinda, has to choose between two rival lovers. Act IV. sc. ii. "Fletcher's masterpiece."

"*Olinda.* I thus look
With equal eyes on both; either deserves
A fairer fortune than they can in reason
Hope for from me; from Lidian I expect,
When I have made him mine, all pleasures that
The sweetness of his manners, youth, and virtues,
Can give assurance of; But turning this way
To brave Clarangè, in his face appears
A kind of majesty which should command,
Not sue for favour." &c.

The whole scene is full of echoes of the *Two Noble Kinsmen.*[1]

A collection of Fletcher's allusions to the *eye* would fill many pages. Here the description of Palamon,

I. 27. "of an eye as heavy
As if he had lost his mother,"

resembles somewhat an expression in *The Double Marriage*, III. ii. :—

"That's an Englishman;
He looks as though he had lost his dog."

See below, § 113, for some important remarks by Mr. Swinburne on this scene.

Act. IV. sc. iii. § 62. I cannot do better than quote my words, written five years ago, as an introduction to the discussion of this scene:—

On the way in which we determine the authorship of this scene (with Act II. sc. i. and Act III. sc. ii.), must depend our view of Shakspere's share in the play as a whole. But—as Spalding (p. 58) lays down—"In truth, a question of this sort is infinitely more easy of decision where Fletcher is the author against whose claims Shakspere's are to be balanced, than it could be if the poet's supposed assistant were any other ancient English dramatist. . . . When Fletcher is Shakspere's only competitor, . . . we are not compelled to reason from difference in *degree*, because we are sensible of a striking dissimilarity in *kind*." In continuation therefore of the principle—that the underplot is

My first view—all by Shakspere.

[1] Compare the *Lover's Progress*, I. ii. speeches 3 and 17, with *Two Noble Kinsmen*, III. vi. 275; sp. 19, 21, with III. vi. 239; sp. 27, with III. vi. 289; sp. 71, with IV. ii. 104, 136, III. vi. 85; sp. 73 ("what a lane he made"), with I. iv. 19 ("make lanes in troops aghast").

entirely from one hand — which he assumed in order to prove, Spalding, without a single word of criticism, gives this scene to Fletcher; but Hickson—and let no one refuse to accept his judgment without a careful weighing of his arguments — confidently declares Shakspere to be the author. Be it Shakspere's or another's, can any one read by themselves the scenes composing the underplot without feeling satisfied that we have here the very thing Spalding describes, an absolute dissimilarity in *kind*, and not a merely relative difference in *degree?* (*v. N. S. S. Trans.*, 1874, pt. i. pp. 45*—50*). *Notes*, p. 155.

Modified opinion: Shakspere with touches by Fletcher.

Further consideration has made me modify the opinion there expressed: I now believe that Shakspere wrote most of the scene, but that Fletcher has interpolated some passages.

Shakspere's treatment of the insane.

The scene is very interesting as showing Shakspere's humane and rational opinion as to the treatment of insane patients, so much in advance of a time when "a dark house and a whip"—gloomy isolation, heavy fetters, privation of food, and severe flogging—were the remedies employed by the most enlightened physicians.[1]

Doctor.

The Doctor in this scene will bear comparison with any of the other doctors in Shakspere's plays; compare him in particular with those in *Lear* and *Macbeth;* and also refer to those in *Romeo and Juliet*, *Pericles* (Cerimon), *Merry Wives*, *Henry VIII.* (Dr. Butts), and *Cymbeline.*

Lady Macbeth.

The sleep-walking scene in *Macbeth* is perhaps the most important in this connection. There, as here,[2] we have a Doctor watching a patient who is unconsciously betraying the cause of her disorder.

The similarity of the precedent facts prevent us from ascribing

[1] *v.* Bucknill, *Mad Folk*, p. 315; *Shakspere's Medical Knowledge*, p. 239.

[2] Observe the small outbreak of professional enthusiasm with a good "case:" "How prettily she's amiss! note her a little further." This illustrates that mental bias, that "professional habit of mind," which characterizes Shakspere's medical men; or, as Dr. Bucknill (*Shakspere's Medical Knowledge*, pp. 4, 5,) defines it further: that "sidelong growth of mind which special training impresses."

Having had to form an opinion on the question of a particular author's delineation of insanity, I have tried to atone for my laymanship by studying such books as seemed to bear on the subject, especially Dr. Bucknill's two works, several times referred to.

Fletcher's touch suspected.

resemblances to imitations, although there are some features in this scene which greatly diminish my sense of certainty that it is all Shakspere's work.

i.

In the first place, I feel inclined to doubt whether the speaker's unconsciousness of being listened to is not as unnatural and improbable here as it is natural and probable in a case of somnambulism; though to this may be answered that Shakspere implies its probability in the Queen's ejaculation to Hamlet: "this is the very coinage of your brain; *this bodiless creation ecstasy is very cunning in.*" The circumstances which provoke these words of the Queen's are not unlike those which here make the Doctor exclaim: "How her brain coins!"

ii. l. 51.

Next, it may be said that the Doctor's declaration: "she has a perturbed mind, which I cannot minister too," is contradicted by the fact that he does minister to it; but perhaps it will be a sufficient explanation of this to take the Doctor to mean that it is nature and not the physician who must cure such disorders: "therein the patient must minister to" herself.[1]

iii.

But setting aside these questions as hypercritical, the third objection remains, that the song of which the burthen was *Down-a, down-a*, refers to the *Fletcherian* portion (III. v. 140), and must therefore have been interpolated by Fletcher, unless we prefer the opposite (and less tenable) supposition that Fletcher introduced the song there to suit the girl's statement here, a view which might be backed by pointing out that Fletcher's hedge-schoolmaster, Gerrold, is not the same as the mad girl's "Geraldo, Emilia's schoolmaster."

In any case, these words seem a very suspicious echo of Ophelia's (IV. v. 170): "you must sing *a-down a-down, an you call him a-down-a.* O, how the wheel [*i. e.* burden on't] becomes it!"

These considerations seem to give some little support to my theory that Shakspere's draft scenes have been generally modified and interpolated by Fletcher. But nevertheless, the scene is in the main *not* Fletcher's. For one proof of this, we need only compare

The scene in the main not Fletcher's.

i.

[1] It was common in those days for doctors to decline cases which they deemed incurable.

the Doctor here with the debased wretch in V. ii., to see that they are as distinct creations as are Marina and Boult in *Pericles*.

Again, it is most unlikely that the Shaksperisms in this scene ii. are merely stolen scraps, for they harmonize quite naturally and fully with their surroundings, and resemble, not one scene or one play, but passages too widely scattered to be collected by any plagiarist, however skilful.

The Doctor's first inquiry—"Her distraction is more at some l. 1. time of the moon than at other some, is it not?"—may have a double point, for lunar influences "affect women as well as lunatics,"[1] as Olivia knows when she says to Viola: "'t is not that time of moon with me, to make one in so skipping a dialogue" (I. v. 214).

The Gaoler's reply accurately describes the symptoms already noted in III. ii.: "She is continually in a harmless distemper; l. 3. sleeps little; altogether without appetite, save often drinking; dreaming of another world and a better."

In the mad girl's second speech, we have the liver correctly referred to as the "seat of animal desire and of passion founded upon it:"[2] "we maids that have our livers perished, cracked to l. 19. pieces with love;" so in *Tempest*, IV. i. 56; *As You Like It*, III. ii. 443; and *Twelfth Night*, II. iv. 101, &c.

The description of suicidal agencies, and the dread of suicide under the influence of mental derangement, have been noted with l. 28. reference to III. ii. 29.

The "usurer's grease" reminds us of a somewhat similar hit in l. 31. *Winter's Tale*, IV. iv. 266: "how a usurer's wife was brought to bed of twenty money-bags at a burden," and the tortures here enumerated recall Paulina's question: "What studied torments hast thou, tyrant, for me? What wheels, racks, fires? What flaying, boiling? In leads or oils?" (III. ii. 176).

As people will not hunt up references in these hurrying days, I must quote Mr. Hickson's remarks upon the girl's speech, ll. 35—41. Hickson's remarks on ll. 35—41. "The allusions here will remind the reader of the following passage in *King Lear* (IV. vi. 126): 'Down from the waist they are

[1] Bucknill, *Shakspere's Medical Knowledge*, p. 119.
[2] *Ibid.* p. 122 (cf. 110. ? Dr. Bucknill makes a mistake here).

centaurs, though women all above; but to the girdle do the gods inherit; beneath is all the fiend's: there's hell, there's darkness, there's the sulphurous pit, burning, scalding, stench, consumption.' The resemblance of the two quotations is striking, but rather in style or structure, which go to prove identity of writer, than in either sentiment or imagery. Comparing the women, who 'down from the waist are centaurs,' with the lords and courtiers who 'stand in ice up to the heart,' we may perceive that there is not one circumstance that is common to both images, and that the resemblance is entirely that of manner. Of the moral purpose of this scene we need hardly speak; but we must call attention to its peculiar fitness; the subject being the punishment awarded to deceit in love, and the indulgence of ungoverned passions,—both of these acting as causes of the disturbed state of mind of the speaker. It would hardly be straining probability to suppose, that the Doctor who attended the jailor's daughter was afterwards [? had been previously] called to King Lear and Lady Macbeth. His office is purely ministerial, and his purpose is to describe the state of mind of his respective patients; consequently, if by the same writer, no difference of character can be looked for. Similar states of mind, however, call for like expressions. Macbeth, we may recollect, says:—

'Canst thou not minister to a mind diseased?'

To which the Doctor replies,

'Therein the patient
Must minister to himself.'

The latter speaks, in another place, of Lady Macbeth's state, as

'A great perturbation in nature!'

Our doctor says of *his* patient, in answer to a question from her
l. 51. father, 'I think she has a perturbed mind, which I cannot minister to.'

l. 43. "We may observe that he has called her disorder, 'not an engraffed madness, but a most thick and profound melancholy;' and he now proceeds to give his advice as to the means of recovering her."[1]

[1] *N. S. S. Trans.*, 1874, pt. i. pp. 49*, 50*.

Considering this explicit statement by the Doctor, it may be doubted whether we are justified in calling her mad at all. He calls her disorder "melancholy," what doctors now call *melancholia* — "most thick," excessively morbid, not "engraffed," superinduced by external influences.[1] The "mad" girl.

The girl's fifth speech, ll. 44—48, is certainly more in Fletcher's style than Shakspere's: I suspect it to be an interpolation. Compare it with two passages in Fletcher's part, III. v. 127 (silent hanging = arras), and III. iii. 33 (arbour = garden-house). The tone of the speech, too, is quite different from that of the other speeches in this scene. ll. 44—48.

The treatment which the Doctor recommends, is most judicious and humane. As "our foster-nurse of nature is repose" (*Lear*, IV. iv.), she is to be kept quiet; the dark room has its gloominess toned down; it is to be "a place where the light may rather seem to steal in than be permitted;" as music has often "holpe madmen to their wits" (*Richard II.*, V. v. 62, cf. *Pericles*, III. ii.), they are to sing to her; her lover is to be gradually associated with the idea of Palamon in her mind, the "falsehood" (hallucination, delusion) being gently eliminated by guiding its vagaries to a new object. This treatment may—the Doctor has great hopes of it—"bring her to eat, to sleep, and reduce what's now out of square in her into their former law and regiment." Meanwhile, he will come in with his "appliance." What that application was, we never learn; for in the play, as it stands, we see *this* Doctor's face no more. The treatment pursued by the Doctor. ll. 61—89. l. 87.

To sum up, the difficulty in IV. iii. is to explain how—if Fletcher wrote it he should have written it in prose, and so immeasurably better than the other mad scenes which are admittedly his; how he has here made the Doctor so professional, so intelligent, so homogeneous with Shakspere's other mad doctors, and so utterly unlike the despicable pander who goes by the name of "Doctor" in V. ii.? Summing up.

I cannot resist the general conclusion that Shakspere has Conclusion

[1] *v. Mad Folk*, pp. 300—311. Compare *King John*, III. iii. 42:—

"Or if that surly spirit, melancholy,
Had baked thy blood and made it *heavy-thick*."

written much of the scene, that most of the expressions comparable with those in his other plays are self-resemblances, not imitations; but that Fletcher has touched up and modified the scene, to make it nearer his own delineation of the mad girl.

Act V. sc. i.

§ 63. This, like the first scene of Act I., requires less demonstration for its authorship to be admitted than do the minor scenes of the play, but it is the more necessary to demonstrate that authorship to the full, as thereby we raise up a body of presumptive proof in the case of the less obviously Shaksperian portions.

Shakspere, except ll. 1—17, by Fletcher.

Critics who admit Shakspere's claim at all, are unanimous in assigning this and the last two scenes to him. At the same time, the view of Messrs. Skeat[1] and Swinburne, that Fletcher has completed and interpolated some passages in those scenes, must be admitted to be more scientifically correct.

Metre of ll. 1—17, Fletcher's.

A most cursory examination of the metre will suffice to show that Fletcher wrote the exordium, ll. 1—17 (17 verse-lines, 13 'double-endings'), but we seem to hear Shakspere with Palamon's address:—"The glass is running now that cannot finish till one of us expire." From this on, and especially in Arcite's and Emilia's prayers, "the tense dignity and pointedness of the language, the gorgeousness and overflow of illustration, and the reach, the mingled familiarities and elevation of thought, are admirable, inimitable, and decisive."[2]

l. 18 to end, Shakspere.

Arcite's prayer.

Following the method of comparison, we may note the resemblance of the line—

l. 49.

"that with thy power hast turned
Green Neptune into purple"

to Macbeth's

"No: this my hand will rather
The multitudinous seas incarnadine,
Making the green one-red" (II. ii. 62)

—and the recurrence of the phrase "green Neptune" in *Winter's Tale*, IV. iv. 28. There is quite a cluster of Shaksperisms in the passage:—

[1] Mr. Skeat suspects ll. 1—17, and some parts of the prayers of Palamon and Emilia, to be by Fletcher.

[2] Spalding, p. 47 (1st ed.); p. 45 (*N. S. S.* ed.).

"Whose *havoc* in *vast* field ll. 51—55.
Unearthed skulls proclaim; whose breath blows down
The *teeming Ceres' foison;* who doth pluck
With hand *armipotent* from forth blue *clouds*
The *mason'd turrets.*"

Here we find *havoc* (as in *Jul. Cæs.*, III. i. 273; *John*, II. i. 220); *vast field* ("vasty fields of France," *Henry V.*, prol. 12); *unearthed* (= unburied, just such a coinage as "earthed" = buried, in *Temp.*, II. i. 234); *the teeming Ceres' foison* (Ceres, *Temp.*, IV. 60, 75, 117, 167; "teeming foison," *Meas.*, I. iv. 43, &c.); *armipotent* ("the a. Mars," *L. L. L.*, V. ii. 650, may be from Chaucer, *K. T.*, ll. 1124, 1583); *from forth blue clouds the masoned turrets* (based on Chaucer, l. 1605, "Myn is the ruen of the hihe halles, The fallyng of the toures and the walles," but also echoing *Temp.*, IV. 152—"cloud-capped towers").

We come once more on the medical reference to Mars, "shaker l. 63.
of o'er-rank states," previously noticed on I. ii. The expression, l. 62.
"enormous times," like Lear's "enormous state" (II. ii. 176), is remarkable. Palamon's prayer is considered by Spalding to be Palamon's prayer.
inferior to the other two. This inferiority may be partly due to the subject, Mars and Diana being capable of more concrete supplication than Venus: the latter being conventional, suffers by comparison with the less commonplace petitions of Arcite and Emilia.

The description of the old man and young wife seems to me to ll. 107—118.
be an exaggeration, and to err on the side of forcible expression,[1] but it is undoubtedly in Shakspere's manner, and like his other descriptions of old age.

Compare sc. iv. ll. 6—9 of this act:—

"we prevent
The loathsome misery of age, beguile
The gout and rheum, that in lag hours attend
For grey approachers."

[1] But *tempora mutantur*. What maiden would now use Perdita's words:—

"I would wish
This youth should say 'twere well; and only therefore
Desire to breed by me."—*Winter's Tale*, IV. iv. 103.

So in *Measure for Measure*, III. i. 31 :—

"Do curse the gout, serpigo, and the rheum,
For ending thee no sooner."[1]

Winter's Tale, IV. iv. 408 :—

"Is not your father grown incapable
Of reasonable affairs? is he not stupid
With age, and altering rheums? can he speak? hear?
Know man from man? dispute his own estate?
Lies he not bedrid? and again does nothing
But what he did being childish?"

2 *Henry IV.*, I. ii. 201—209, 258, 273.

Troilus, I. iii. 172-5 :—

"the faint defects of age
Must be the scene of mirth; to cough and spit
And with a palsy-fumbling on his gorget,
Shake in and out the rivet."

Hamlet, II. ii. 198: "the satirical rogue says here that old men have grey beards," &c.

Troilus, I. ii. 29—31: "He is a gouty Briareus," &c.

l. 103. I have already noted the inconsistency of Palamon's declaration: "I never at great feasts sought to betray a beauty," with the confession of his amour in III. iii. 36. Contrast the metre with the speech given at foot, in which Fletcher evidently imitates this passage.[2] Palamon's declaration of his purity might have been put in the mouth of young Malcolm (*Mcb.*, IV. iii. 125) :—

"I am yet
Unknown to woman, never was forsworn,
Scarcely have coveted what was mine own,
At no time broke my faith, would not betray
The devil to his fellow, and delight
No less in truth than life."

[1] "A singular trio as diseases peculiar to old age."—Bucknill, *Shakspere's Medical Knowledge*, p. 71.

[2] ". . . I never called a fool my friend, a madman,
That durst oppose his fame to all opinions,
His life to unhonest dangers; I never lov'd him,
Durst know his name, that sought a virgin's ruin,
Nor ever took I pleasure in acquaintance
With men, that give as loose rein to their fancies
As the wild ocean to his raging fluxes," &c.
Women Pleased, I. i. sp. 63.

ckson (p. 32*) has pointed out the coincidence of sentiment
:n the words:—

"I never at great feasts l. 102—107.
Sought to betray a beauty, but have blushed
At simpering sirs that did: I have been harsh
To large confessors, and have hotly asked them
If they had mothers? I had one, a woman,
And women 't were they wronged."

ıd those of *Troilus* (V. ii.):—

"Let it not be believed for womanhood!
Think, we had mothers; do not give advantage
To stubborn critics, apt, without a theme,
For depravation, to square the general sex
By Cressid's rule: rather think this not Cressid."

mewhat similarly, Miranda says:—

"I should sin
To think but nobly of my grandmother;
Good wombs have borne bad sons." (*Temp.*, II. ii.).

nilia's prayer is a magnificent piece of poetry. Her character Emilia's prayer.
: delineated by Shakspere as that of a pure and modest vestal
na: though bride-habited, she is maiden-hearted, and guiltless
ire.

the notes will be found two parallels to her description of
:— "White as chaste, and pure l. 139.
As windfann'd snow."

ınciful epithet,

"our general of ebbs and flows,"

The Tempest, V. i.:—

"That could control the moon, make flows and ebbs."

54. One has only to compare this with Act IV. sc. iii. to see Act V. sc. ii. Fletcher.
is by a different and immeasurably inferior hand.
is this scene in particular—as it is the basest—which has
rise to the undue depreciation of any potentialities of merit
may be in the underplot.

65. This scene is partly by Shakspere, but has been touched Act V. sc. iii. Shakspere with touches by Fletcher.
tcher, and perhaps by Beaumont also. Mr. Furnivall (pref.
lding, p. vi) makes very merry over Emilia's phrase:—

[illegible]

[illegible] now.

[illegible]

[illegible]

[illegible] of the scene s

[illegible] the Greek stage to find any [illegible] of pure description [illegible] the journey. We realize the [illegible] presented to our view.

[illegible] Farmer had a hand in the [illegible] and are decidedly in [illegible]

[illegible] be traced between [illegible] Dyce, V. iv. :—

[illegible] way.

[illegible] and rather

[illegible] the key

[illegible] amend For grey [illegible] but the [illegible] connection with 1 *Henry IV.*

[illegible] content

[illegible] of my life

[illegible] IV. iii. 216.

[illegible] of his book *Biblio-* [illegible] make Mr. Skeat feel aggrieved with the

The rare adjective *unwappered* is used here just as Shakspere employs the similar form *wappered* in *Timon*, IV. iii. 38. l. 10.

In IV. i. we are told that Palamon has given a large sum of money to the marriage of the Gaoler's Daughter. Is that gift alluded to in l. 31 here?—

> "Commend me to her, and, to piece *her portion*,
> Tender her this."

If so, these lines about the Gaoler's Daughter may have been, as Spalding says, inserted by Fletcher. The point is, however, open to doubt. Are ll. 23—38 interpolated by Fletcher?

It is curious to note that the description of the death of Arcite, which De Quincey thought in Shakspere's finest style, seemed to Spalding "decidedly bad, but undeniably the work of Shakspere."

Remembering the descriptions of the horse in *Venus and Adonis*, and of Lamond's horsemanship in *Hamlet* (IV. vii. 86), we can well understand the zest with which Shakspere would throw himself into this elaborate picture of the struggle between horse and rider; it contains some of his peculiar expressions,[1] and is deeply marked by his manner. But the speeches immediately following, ll. 84—98, are unmistakably from Fletcher's pen. However, we find the master-hand once more in the closing words of Theseus:— Arcite's death. Shakspere and the horse. ll. 84—98 by Fletcher, rest of the scene Shakspere.

> "His part is played, and though it were too short,
> He did it well; your day is lengthened, and
> The blissful dew of heaven does arrose you:
> The powerful Venus well hath graced her altar,
> And given you your love; our master Mars
> Hath vouch'd his oracle, and to Arcite gave
> The grace of the contention; so the deities
> Have showed due justice." ll. 102—109.

Theseus, blessing Palamon and Emilia, says that the beneficent dew of heaven sprinkles their marriage: "The blissful dew of Marriage blessings.

Society in general and myself in particular. This being so, I now wish that my zeal for minute accuracy had not led me to be so outspoken about some little defects in Mr. Skeat's edition. Experience has taught me that perfect accuracy is not to be found in any book.

[1] *E. g. disseat*, a word which confirms the folio reading (*dis-eate*) in *Macbeth*, V. iii. 21.

heaven does arrose you." Closely related are the words of Prospero, when, *speaking also of marriage*, he says that if Ferdinand wrong Miranda, the dewy blessings of heaven shall not besprinkle their union:

> "No sweet aspersion shall the heavens let fall
> To make this contract grow."

The resemblances here are very striking; in each case the idea being that heaven bedews a marriage with blessings. Note the Romanticisms, *arrose* (Qo. *arowse*, O. F. *arrouser*), and *aspersion*.

Most of the preceding parallels from late plays.

Throughout my collection of parallels it will have been noted how few have been drawn from the early or even second period plays: all the closer self-reproductions are traced from the last two groups, and especially from the plays of the fourth period. For instance, the foregoing close parallel between this play and *The Tempest*.[1]

The solemn reflections of Theseus at the close:—

ll. 132—4.

> "For what we lack, we laugh;
> For what we have, are sorry; still
> Are children in some kind,"

recall the melancholy words of his brother duke in *Measure for Measure*:—

> "Happy thou art not;
> For what thou hast not, still thou striv'st to get,
> And what thou hast, forgett'st."

Epilogue.

§ 67. By Fletcher.

Date of composition.

§ 68. We have no external evidence to fix the date. There are, however, several internal indications which place the Shaksperian portion about 1609, and the Fletcherian portion about 1613.

Metrical evidence puts Shakspere's sketch about 1609.

The metrical evidence, and the self-reproductions from *Cymbeline*, *Tempest*, and *Winter's Tale*, place the Shaksperian part in 1609 or 1610.

Evidence for Fletcher's completion, in 1613.

The date of completion (or rather, first representation, which is

[1] This is not a further parallel from the Fletcherian portion of *Henry VIII.* (IV. ii. 133), for there is no reference *to marriage* here:—

> "The dews of heaven fall thick in blessings on her."

But Fletcher evidently repeats himself in the following:—

> "Blessings from heaven in thousand showers fall on you" (*Rollo*, II. iii.).

generally much the same thing) may be conjectured from some very slender indications which I have collected.

First, note that the prologue was intended for a *first* representation of the play (l. 16); then, that the writer refers to some severe losses which the company had recently sustained: "our losses fall so thick, we must needs leave." Surely this must refer to the burning of the Globe theatre on June 29th, 1613? Prologue. i. ii.

When did the Company's losses fall so thick as about that time?

There is a curious plagiarism from Act I. sc. i. l. 118: *Honest Man's Fortune.*

> "Extremity, that sharpens sundry wits,
> Makes me a fool,"

in Beaumont and Fletcher's play (the Beaumont part) of *The Honest Man's Fortune*, III. i:—

> "Cunning Calamity,
> That others' gross wits uses to refine,
> When I most need it, dulls the edge of mine."

This supplies a *terminus ad quem*, for *The H. M. F.* was acted in 1613 (*v.* Notes, p. 117).

And we are given a *terminus a quo* by the imitation in III. iv. of the *Masque of the Inner Temple and Gray's Inn*, as shown above in my remarks on that scene, § 58. *Masque of Inner Temple*, &c.

Thus the Fletcherian part may be assigned to 1613, and the first representation to July or August of that year.

As it was during the performance of *Henry VIII.* that the Globe had been burned, there would be a peculiar significance in this allusion to "*our* losses" by Fletcher when introducing another "new play" at the remaining theatre of His Majesty's servants: the Blackfriars.

This is a very slight basis on which to build up an hypothesis of the date, but it is better than none.

§ 69. I originally intended to reprint here a complete catena of all preceding criticisms and opinions concerning the play; but having written out a considerable number, I found that such an undertaking would swell the Introduction to more than double its History of opinion.

present size. I have therefore only given a list of references to the writings of the various critics who have pronounced upon this play, and summarised or quoted their opinions (without adducing their arguments, if any) upon the question of authorship.

Langbaine. § 70. Gerard Langbaine (1656—1692) in his list of Beaumont and Fletcher's plays, p. 215 of *An account of the English Dramatick Poets*, 1691, calls our play "a Tragi-Comedy," and says that it "was written by Mr. *Fletcher* and Mr. *Shakespear*." See Bibliography, prefixed to Qo. Reprint, p. vii.

Ed. 1711. § 71. Tonson's ed. of B. and F. 1711, gives Langbaine's opinion above quoted, vol. I. p. xxxix.

Pope. § 72. Alexander Pope (1688—1744), preface to Plays: "We may conclude him (Shakspere) to be no less conversant with the ancients of his own country; from the use he has made of Chaucer in *Troilus* and *Cressida*, and in the *Two Noble Kinsmen*, if that play be his, as there goes a tradition it was (and indeed it has little resemblance to Fletcher, and more of our author than some of those which have been received as genuine)."

Warburton. § 73. William Warburton (1698—1779) says:—"the whole first Act of Fletcher's *Two Noble Kinsmen*" was written by Shakspere, "but in his worst style." Pope and W.'s ed. vol. I. at end of Table of Editions.

Ed. 1750. § 74. Seward in his preface undertakes to "prove that either Shakespeare had a very great hand in all the acts of this play, particularly in the whole charming character of the Jailor's daughter, or else that Fletcher more closely imitated him in this than in any other part of his works." Act I. sc. i. he gives to Fletcher. Act I. sc. iii., the *Flavina* speech, is "probably Shakespeare's, and in his *Second*, if not in his very *Best* manner." The prison scene between the *Kinsmen* (II. ii.) is more worthy of Shakspere than any part of Act I. "It is in Shakespeare's *second-best* manner, or in Fletcher's *best*." The Gaoler's Daughter, from her likeness to Ophelia, is either by Shakspere, or "Fletcher has here equalled him in his very best manner." Act V. sc. i. may have been by Sh. and F. jointly.

Gerrold and his rout he assigns to Fletcher, on account of the

Latinisms. Act V. sc. iii.—the combat scene—he thinks too like the Greek plays to be by Shakspere.

§ 75. Richard Farmer (1735—1797), *Appendix to Shakspere*, 1773, holds that Shakspere had a hand in the play. He has not examined the question at any length. See my notes, p. 134. Farmer.

§ 76. Colman "cannot find one plausible argument for ascribing to Shakspere any part of the *Two Noble Kinsmen*," and thinks it is by Beaumont and Fletcher. Ed. 1778.

§ 77. George Steevens (1786—1800), *Shakspere's plays by Johnson, Steevens, and Reid*, vol. xxi., note to *Pericles*, pp. 401—8, has a long dissertation, with many verbal parallels, to show that Fletcher alone wrote this tragedy, "in silent imitation" of Shakspere. See also vol. xvii. p. 177. Steevens.

§ 78. Edmond Malone (1741—1812), *Sh. by Boswell*, vol. iii. p. 303, referring to the *palamon and arsett* of 1594, says: "On this play the *Two Noble Kinsmen* was probably founded." Malone.

§ 79. August Wilhelm von Schlegel (1767—1845), *Lectures on Dramatic Art*, translated by John Black, vol. ii. pp. 309—312, calls the play "the joint production of Shakspeare and Fletcher." . . . . "The first Acts are most carefully laboured; afterwards the piece is drawn out in an epic manner to too great a length; the dramatic law of quickening the action, towards the conclusion, is not sufficiently observed. The part of the daughter of the jailor, whose insanity is artlessly conducted in pure monologues, is certainly not Shakspeare's; for, in that case, we must suppose him to have had an intention of arrogantly imitating his own Ophelia."[1] For Tieck's opinion, *v.* § 87. Schlegel. Tieck.

§ 80. Henry Weber (1783—1818), works of *B. & F.*, vol. xiii. pp. 151—169:—"The supposition of Warburton, that the first act was his [Shakspere's], is supported strongly by internal evidence; but few will agree with his *ipse dixit*, that it is written in Shakspere's worst manner. The second act bears all the marks of Fletcher's Weber.

[1] Every reader of the play must have been struck by the frequency of monologues, above mentioned by Schlegel. Of these, Shakspere wrote but one, Act III. sc. ii.; the others are imitations of this scene. In *Cymbeline*, Posthumus soliloquises in a scene of the same kind, Act II. sc. v.

style. Of the third, I should be inclined to ascribe the first scene to Shakspere, and in the fourth, the third scene, which is written in prose; while the other scenes in which the madness of the Jailor's Daughter is delineated, are in verse, according to the usual practice of Fletcher. The entire last act, perhaps, with the exception of the fourth scene [*i. e.* sc. ii.; Weber divided Act V. sc. i. into 3 scenes], strongly indicates that it was the composition of Fletcher's illustrious associate."

Lamb. § 81. Charles Lamb (1775—1834), *Dramatic Poets*, vol. ii. pp. 78-9:—Act II. sc. ii. (window scene) "bears indubitable marks of Fletcher; the two which precede it [Act I. sc. i. the three queens, and sc. iii. Flavina] give strong countenance to the tradition that Shakspeare had a hand in this play. The same judgment may be formed of the death of Arcite, and some other passages, not here given. They have a luxuriance in them which strongly resembles Shakspeare's manner in those parts of his play where, the progress of the interest being subordinate, the poet was at leisure for description."

Shelley. § 82. Percy Bysshe Shelley (1782—1822), Letter to Mary Shelley, 20th August, 1818 (*Essays, Letters from abroad, &c.*, vol. ii. p. 107):—"I have been reading the 'Noble Kinsmen,' in which, with the exception of that lovely scene to which you added so much grace in reading to me, I have been disappointed. The Jailor's Daughter is a poor imitation and deformed. The whole story wants moral discrimination and modesty. I do not believe that Shakspere wrote a word of it."

Hazlitt. § 83. William Hazlitt (1778—1830), *Elizabethan Literature*, p. 121:—"it appears to me that the first part of this play was written in imitation of Shakspeare's manner [by Beaumont and Fletcher]; but I see no reason to suppose that it was his, but the common tradition, which is, however, by no means well established. The subsequent acts are confessedly Fletcher's, and the imitations of Shakspeare which occur there (not of Shakspeare's manner as differing from his, but as it was congenial to his own spirit and feeling of nature) are glorious in themselves, and exalt our idea of the great original which could give birth to such magnificent concep-

tions in another. The conversation of Palamon and Arcite in prison [II. ii.] is of this description; the outline is evidently taken from that of Guiderius, Arviragus, and Belarius in *Cymbeline*, but filled up with a rich profusion of graces that make it his own again." . . . "The jailor's daughter, who falls in love with Palamon, and goes mad, is a wretched interpolation in the story, and a fantastic copy of Ophelia." . . . "The story of the *Two Noble Kinsmen* is taken from Chaucer's *Palamon and Arcite;* but the latter part, which in Chaucer is full of dramatic power and interest, degenerates in the play into a mere narrative of the principal events, and possesses little value or effect."

§ 84. Samuel Taylor Coleridge (1772—1834), *Literary Remains*, vol. II. pp. 320-1 :—"On comparing the prison scene of Palamon and Arcite, Act II. sc. ii., with the dialogue between the same speakers, Act I. sc. ii., I can scarcely retain a doubt as to the first act's having been written by Shakespeare. Assuredly it was not written by *B. & F.* I hold Jonson more probable than either of these two. The main presumption, however, for Shakespeare's share in this play rests on a point, to which the sturdy critics of this edition (and indeed all before them) were blind,—that is, the construction of the blank verse, which proves beyond all doubt an intentional imitation, if not the proper hand, of Shakespeare. Now, whatever improbability there is in the former (which supposes Fletcher conscious of the inferiority, the too poematic *minus*-dramatic nature of his versification, and of which there is neither proof nor likelihood), adds so much to the probability of the latter. On the other hand, the harshness of many of these very passages, a harshness unrelieved by any lyrical inter-breathings, and still more the want of profundity in the thoughts, keep me from an absolute decision."[1] *v. Table Talk*, ii. 119, and J. P. Collier's *Seven Lectures on Shakespeare and Milton by S. T. C.* in 1811, p. xx, ed. 1856. S. T. Coleridge.

§ 85. Thomas De Quincey (1785—1859). In my notes, pp. 157 and 168, will be found quoted the two passages in which De De Quincey.

[1] This quotation may also be found in Coleridge's *Shakespeare Notes and Lectures*, p. 317. Howell, Liverpool, 1874.

Quincey alludes to the play. He gives Acts I. and V. to Shakspere, but apparently without intending to include Act V. sc. ii.

Spalding. § 86. William Spalding (1809—1859). *Letter on Shakspere's Authorship*, &c., reprinted by the New Shakspere Society. Spalding rejected Shakspere's claim to any part of the underplot. His division of the play has been given above, § 13. But see Leopold Shakspere, pref. p. xcviii, and Mr. Furnivall's "Forewords to N. S. S. reprint of Spalding's *Letter*."

Knight. § 87. Charles Knight (1791—1873), *Studies of Shakspere*, pp. 428—447, holds that Fletcher wrote the scenes which are ordinarily ascribed to him (as by Spalding), but that the non-Fletcherian portion was the work of George Chapman. Knight quotes the opinion of Ludwig Tieck (1773—1853), which I may give here (*Alt-Englisches Theater, oder Supplemente zum Shakspere*):—"I have never been able to convince myself that a single verse has been written by Shakspere. The manner, the language, the versification, is as thoroughly Fletcher as any other of his pieces," &c. (Knight, *Studies*, p. 442.)

Tieck.

H. Coleridge. § 88. Hartley Coleridge (1796—1849), *Essays and Marginalia*, vol. ii. pp. 137—8:—"There is a dialogue of maiden friendship in the *Two Noble Kinsmen* so like this [*Midsummer Night's Dream*, 'Lo, she is one of the confederacy,' III. ii.], that many have ascribed it to Shakspeare. But it was not Shakspeare's way to emulate himself. The resemblance of this scene is *primâ facie* evidence that it is not Shakspeare's. It is, besides, quite in the best manner of Fletcher, who, when he was not lazy, generally did his best, said all the good things that could be said on a given subject without much caring whether the occasion justified them or not. Hence Fletcher is much less injured by discerption than Shakspeare. A quoted passage of Fletcher may be thoroughly understood with very little previous explanation. But Shakspeare's best things are absolutely slandered when separated from the context. In the present case, Emilia's description of her own affection to Flavia [Flavina] is a better piece of writing than Helena's reproach of Hermia; but it is a deliberate piece of good writing, an ornate wax taper ceremoniously consecrated at the shrine of

I. iii

female friendship, whereas Helena's speech is the quick combustion of love and anger. Still it must be confessed that if Fletcher did write the speech of Emilia, he has imitated Shakspeare's diction and versification very closely.

"P. S. I am now convinced that the scene in the *Two Noble Kinsmen* is Shakspeare's." See also *Essays and Marginalia*, vol. i. p. 362.

§ 89. George Darley, preface to Weber's text of *B. & F.* (Moxon, 1839), says:—"*Shakspeare* has been deemed part-author, with Fletcher, of the *Two Noble Kinsmen*, from a superiority to Fletcher's usual style, and a resemblance to Shakspeare's. Imitation of the latter poet by the former might account in some degree for both these facts, if such; a lower artist imitating a higher, will often surpass himself; he makes a greater effort, and has a nobler model, than usual. The other Fine Arts offer frequent examples of this. But it is quite possible, also, that Shakspeare may have contributed towards the *Two Noble Kinsmen*. Not only are several speeches (*vide* Act V. scs. i., ii., iii. [*i. e.* V. i.]) after his 'enormous' style of conception, but his enormous style of handling or [? and] versification, so different from Fletcher's. Palamon [read *Arcite*] supplicates the statue of Mars," &c., p. xlii. Darley.

§ 90. Alexander Dyce (1798—1869) has expressed several opinions on the play. See above, § 5, and Dyce's prefaces to his various editions of this play. Dyce began by denying Shakspere any share in the composition, but ended by accepting the conclusions of Spalding's *Letter*. Dyce.

§ 91. Henry Hallam (1777—1859), *Literature of Europe*, vol. iii. p. 598, sees "imitations of Shakspeare rather than such resemblances as denote his powerful stamp. The madness of the jailor's daughter, where some have imagined they saw the master-hand, is doubtless suggested by that of Ophelia, but with an inferiority of taste and feeling, which it seems impossible not to recognize. The painful and degrading symptom of female insanity, which Shakspeare has touched with his gentle hand, is dwelt upon by Fletcher with all his innate impurity. Can anyone believe that the former would have written the last scene in which the jailor's daughter appears on the stage [V. ii.]?" Hallam.

Quarterly Review.

§ 92. *Quarterly Review*, vol. 83, pp. 403—7, on Dyce's *B. & F.*, Sept. 1848, gives a convenient *resumé* of the opinions previously expressed. "We have a hideous Ophelia in the Jailor's Daughter, the clowns are like those in the *Midsummer Night's Dream*, and the schoolmaster resembles Holofernes . . . ." "We confess it seems to us less unlikely that Fletcher produced the main body of the drama, and obtained help from his great contemporary in the subordinate passages; or, which we incline to believe—for we think that, in the absence of positive or strong outward evidence, these questions of authorship cannot be positively determined—that he wrote the whole himself."

Gervinus.

§ 93. Georg Gottfried Gervinus (1805—1871), *Sh. Commentaries*, vol. ii. p. 504 (trans. by F. E. Bunnett):—"We are, therefore, of Staunton's opinion, who would as little impute to Shakespeare a share in this as in any of the plays falsely awarded to him."

Staunton.

Mitford.

§ 94. John Mitford (1831—1859), *Cursory Notes on various passages in the Text of B. & F.*:—"He [Theseus, referring to the speech in Act I.][1] thus confesses his weakness, and feels that the moral balance of the affections had been disturbed, and the power of nature oppressed and injured by the force of the various conflicts to which they had been unequally exposed. It is indeed a speech, that in its reflective and philosophical sentiments bears the impress of Hamlet's character, and marks similar to those of Shakespeare's hand.[2] At least the varied and beautiful ground-work here laid might have heightened into a character of noble lights and shadows in the future scenes by the hand of a master; but it is subsequently so faded and lost sight of, that we may be inclined to believe the remainder of the play to have fallen into the hands of an inferior artist, who had not power to sustain the original conception; certainly a composition offering stronger contrasts of excellence and weakness, of natural powers and artificial effect, can perhaps seldom be found."

Hickson

§ 95. Samuel Hickson, in *The Westminster and Foreign Quar-*

[1] See § 46 *supra*, written before I had seen these remarks of Mitford's.

[2] In this play, concerning the authorship of which there is so much variety of opinion, I certainly am inclined to agree with Mr. Hallam in seeing *imitations of Shakespeare* rather than such resemblances as denote his powerful stamp.

terly Review for April, 1847, reprinted in *N. S. S. Trans.* for 1874, Appendix, p. 25*.

Hickson's division has been given above, § 13. With Spalding's *Letter*, his paper should be read by all students of the play.

§ 96. Samuel Weller Singer (1783—1858) seems to have admitted Shakspere to a share in the play, but has evidently given the subject no attention. See above, § 49. Singer.

§ 97. Mr. James Spedding, letter from *Gentleman's Magazine*, reprinted in *N. S. S. Trans.*, 1874, App. p. 21. Spedding.

Also note at p. 18, approving of Hickson's theory with regard to the underplot.

§ 98. Sidney Walker, *Critical Examination of the Text of Shakespeare*, i. 227, ii. 75, gives all act I. and act V. sc. i. to Shakspere. Walker.

§ 99. Dr. Clement Mansfield Ingleby, *Complete View of the Shakespeare Controversy*, 1861, p. 16:—"In the same year (1623) his fellows, Heminge and Condell, issued the first folio edition of his plays complete, with the exception of *Pericles* and the *Two Noble Kinsmen*, of considerable parts of which he was unquestionably the author." See also *Sh., the Man and the Book*, pt. i., p. 61. Ingleby.

§ 100. Rev. F. G. Fleay confirms Hickson's division by metrical tests, *Sh. Manual*, p. 52, but forgets here to give the two prose scenes, II. i. and IV. iii., to Shakspere as he had done in *N. S. S. Trans.*, 1874, App. p. 61. Fleay.

§ 101. Professor A. W. Ward, *English Dramatic Literature*, vol. i. p. 466, reviews some of the leading theories, and inclines to Collier's view,[1] "that Shakspere remodelled an old play called *Palamon and Arsett* (1594), and that Fletcher afterwards produced another version, in which he retained all of Shakspere's 'additions,' though 'tampering with them here and there.'" But on the whole, Professor Ward remains "sceptical with regard to" the opinion that the play was written conjointly by Shakspere and Fletcher, vol. ii. p. 232. He refers to H. von Friesen's paper in *Jahrb.* for 1865 for other reasons against Shakspere's claim. Ward. H. von Friesen.

[1] Prof. Ward, i. 466, wrongly ascribes this view to Dyce instead of Collier. A few lines down he also writes Dyce instead of Darley, quoting from the passage given by me in § 89.

W. C. Hazlitt.

§ 102. Mr. W. C. Hazlitt, *Shakespeare's Library*, vol. iv. p. 112, says:—"Assuming the first, and portions of the last, act to be Shakespeare's, we are perhaps authorized to assume that the poet died, leaving this much written, and that for the rest we are debtors to the pen of Fletcher."

Delius.

§ 103. Professor N. Delius rejects the hypothesis that either Shakspere or Fletcher had a hand in this play, and assigns it some hypothetical "Anonymus." See *Jahrbuch d. d. Sh. Gesellschaft*, vols. xii. and xiii., for a full exposition of the Professor's views.

Abbott.

§ 104. Dr. E. A. Abbott, *N. S. S. Trans.*, 1874, p. 76, quite believes with Mr. Fleay "that Shakspere's part may be disentangled from the Fletcherian part of the *Two Noble Kinsmen*."

Nicholson.

§ 105. Dr. B. Nicholson, in the same discussion (p. 78), agreed with Dr. Abbott's remarks.

Simpson.

§ 106. Mr. Richard Simpson (p. 82) "wrote that he had read the *Two Noble Kinsmen* carefully, and agreed with Mr. Hickson and Mr. Fleay in their division of the play," but (p. 83) thought that "the speeches of Arcite in Act I. sc. ii. are Shakspere's, and not Fletcher's, as Mr. Hickson contends, although they do contain rather over the Shaksperian average of double-ended lines."

Ingram.

§ 107. Dr. John Kells Ingram, in his paper on 'The Light- and Weak-Ending Test,' *N. S. S. Trans.*, 1874, pp. 442—464, comes to no definite conclusion about the authorship. His four objections I have taken above (§ 27) as the most convenient statement of the chief arguments against Shakspere's claim, and to them I may now add his concessions:—"Still, it is certain that there is much in it that is *like* Shakspere, and some things that are worthy of him at his best; that the manner, in general, is more that of Shakspere than of any other contemporary dramatist; and that the system of verse is one which we do not find in any other, while it is, in all essentials, that of Shakspere's last period. I cannot name any one else who could have written this portion of the play." (p. 454.)

Dowden.

§ 108. Prof. Edward Dowden, *Shakspere Primer*, p. 156, like Dr. Ingram, hesitates to express any very positive opinion, but says, "the Shakspere portions of the play will repay a careful study. The characterisation may be faint, but there are animated pieces of

dialogue, magnificent single speeches, and remarkable Shaksperian turns of expression and imagery. . . . The underplot of Fletcher, made up of indecency and trash in about equal proportions, is but slightly connected with the nobler portion of the drama. Shakspere's portion was probably written before his latest fragment, that of *Henry VIII.* He was at that time abandoning dramatic authorship, and seems to have been willing that Fletcher should be the heir to his genius."

§ 109. Dr. Hermann Ulrici (*b.* 1806), *Sh.'s Dramatic Art* (transl. L. D. Schmidt, vol. ii. pp. 403—411), examines the play at some length, and concludes that it is by Fletcher in imitation of Shakspere. Ulrici.

§ 110. Mr. F. J. Furnivall has had several opinions on the question of authorship. At first, carried away by Hickson's paper and the wave of metrical tests which inundated criticism in 1874, he accepted Hickson's division. But "the light that lies in woman's eyes"—"the cleverest and most poetic-natured girl-friend" (p. vii, Spalding), helped Mr. Furnivall to a second opinion. In his Forewords to the Society's reprint of Spalding (p. ix), he does not think the "evidence that Shakspere wrote all the parts that either Prof. Spalding or Mr. Hickson assigns to him, at all conclusive. If it could be shown that Beaumont or any other author wrote the supposed Shakspere parts, and that Shakspere toucht them up, that theory would suit me best. It failing, I accept, for the time, Shakspere as the second author, subject to Fletcher having spoilt parts of his conception and work." Furnivall.

In the *Leopold Shakspere, Introduction*, p. xcix, Mr. Furnivall's "present feeling is to substitute 'some' for the word 'many' in the passage" to be next quoted, from

§ 111. Mr. J. Herbert Stack's paper appended to the Society's reprint of Spalding, p. 116:—"I should incline to the middle opinion,[1] that Shakspere selected the subject, began the play, wrote Stack.

[1] I have to request owners of the Society's reprint of Spalding to cancel the note on p. 116 (with my initials): it is an extract from a private letter, not intended for publication, and written before I had made up my mind on the subject.—H. L.

many passages; had no underplot, and generally left it in a skeleton state; that Fletcher took it up, patched it here and there, and added an underplot; that Fletcher, not Shakspere, is answerable for all the departures from Chaucer, for all the underplot, and for the revised play as it stands."

Skeat.

§ 112. Prof. W. W. Skeat's division has been given above, § 13. Prof. Skeat thinks that Fletcher has touched up the speeches of Palamon and Emilia, and does "not feel convinced that we have Shakespeare's work in ll. 1—17, or much beyond l. 68" of Act V. sc. i. On the whole he accepts Hickson's division, though with some hesitation as regards III. ii., IV. iii., and certain parts of V. i. Prof. Skeat dates the play 1612. "It may be remembered that the date of our Authorised Version of the Bible is 1611; so that we may fairly suppose our play to have been nearly contemporaneous with the publication of that important Book" (p. xxi).

Swinburne.

§ 113. Mr. A. C. Swinburne, *A Study of Shakespeare*, pp. 93, 142, 215—220. "Among all competent scholars and all rational students of Shakespeare there can have been, except possibly with regard to three of the shorter scenes, no room for doubt or perplexity on any detail of the subject since the perfect summary and the masterly decision of Mr. Dyce [? Spalding]. These three scenes, as no such reader will need to be told or reminded, are the two first soliloquies of the Gaoler's Daughter after the release of Palamon, and the scene of the portraits, as we may in a double sense call it, in which Emilia, after weighing against each other in solitude the likenesses of the cousins, receives from her own kinsfolk a full and laboured description of their leading champions on either side. Even setting apart for once and for a moment the sovereign evidence of mere style, we must recognise in this last instance a beautiful and significant example of that loyal and loving fidelity to the minor passing suggestions of Chaucer's text which on all possible occasions of such comparison so markedly and vividly distinguishes the work of Shakespeare's from the work of Fletcher's hand. Of the pestilent abuse and perversion to which Fletcher has put the perhaps already superfluous hints or sketches by Shakespeare for an episodical underplot, in his transmutation of Palamon's love-stricken and luckless

deliverer into the disgusting burlesque of a mock Ophelia, I have happily no need as I should certainly have no patience to speak." In a note, Mr. Swinburne adds: "Except perhaps one little word of due praise for the pretty imitation or recollection of his dead friend Beaumont rather than of Shakespeare, in the description of the crazed girl whose 'careless tresses a wreath of bullrush rounded, where she sat playing with flowers for emblems at a game of love and sorrow—but liker in all else to Bellario by another fountain-side than to Ophelia by the brook of death."

I have refrained from obtruding corrections upon the various opinions here briefly enumerated, but I must ask, are we to understand from the words "dead friend Beaumont" that Mr. Swinburne places the completion of this play after Beaumont's death, March 6th, 1616? If so, we might expect "dead friend Shakespeare" also, as he died on the 23rd of the succeeding month.

Thanks.

§ 114. I have to thank Miss Eleanor Marx for her great kindness in hunting up and transcribing in full the opinions *and arguments* of the critics named in the following §§:—72, 73, 74, 76, 77, 78, 79, 80, 81, 82, 84, 88, 92, 94, and 99.

In addition to the acknowledgments already expressed (*Bibliography*, p. xii) to several gentlemen for their assistance, I have to renew my thanks to Mr. Furnivall for the care with which he has seen this part of my work through the press, and for the useful headings which he has placed to the pages. I am also indebted to him for many valuable suggestions, received from time to time, which I have embodied in my work.

Conclusion.

§ 115. The Society has now a fairly complete Trial-Edition of this "Doubtful Play," including Bibliographical Preface, Literal reprint of the Quarto, Folio Collation, chief critical variations, revised text, copious notes, Introductory Dissertation on the threefold subject of source, authorship, and date; synoptical History of Opinion, and Concordance to every important word in the play.

My final revisions of the text will be found in the *Leopold Shakspere.*

For seven years I have had some part or other of this work on my hands, and have gradually got through it, amid great distractions

and hindrances to continuous study. Palamon and Arcite have been my companions in many places: on the hills of Wicklow, in the Libraries of Trinity College, Dublin, and the British Museum, beneath the pines of the Black Forest, in the pleasant fields of Leicestershire, and amid the brighter surroundings of my Indian home.

Here, thanks to my wife's help, the Introduction and Concordance have been finished, at least two years sooner than without her aid would have been possible, and my task is done at last.

HAROLD LITTLEDALE.

Baroda, India, Sept. 5th, 1880.

POSTSCRIPT.

I ADD here a few parallels to those given in my Introduction to the *Two Noble Kinsmen*, to illustrate coincidences of thought and expression between Shakspere's undoubted works and that play.

(1) *Othello*, III. iii. 386:

"If there be cords, or knives,
Poison, or fire, or suffocating streams,
I'll not endure it."

2 *N. K.*, I. i. 142:

"Cords, knives, drams, precipitance."

(2) *Ant. and Cleopatra*, IV. xiii. 161:

"as it determines, so
Dissolve my life."

2 *N. K.*, III. ii. 29:

"Dissolve my life."

(3) *Ant. and Cleopatra*, V. ii. 231:

"And when thou hast done this chare."

2 *N. K.*, III. ii. 20:

"All's chared when he is gone."

(4) *Ant. and Cleopatra*, II. i. 26:

"That sleep and feeding may prorogue his honour
Even till a Lethe'd dullness."

2 *N. K.*, I. i. 196:

"Prorogue this business."

2 *N. K.*, I. i. 159:

"his army full
Of bread and sloth."

(5) 2 *Henry IV.*, I. i. 192—200:

"My lord, your son had only but the corpse,
But shadows and the shows of men to fight;
For that same word, rebellion, did divide
The action of their bodies from their souls;
And they did fight with queasiness, constrained,
As men drink potions, that their weapons only
Seem'd on our side; but, for their spirits and souls,
That word, rebellion, it had froze them up,
As fish are in a pond."

{ 2 *N. K.*, I. ii. 96; I. ii. 112.
{ 2 *N. K.*, III. i. 66:

"Their valiant temper
Men lose when they incline to treachery;
And then they fight like compell'd bears,
Would fly, were they not tied."

(6) 2 *Henry IV.*, II. iii. 21—32:

"he was indeed the glass
Wherein the noble youth did dress themselves;
He had no legs that practised not his gait," &c.
(See passage.)

2 *N. K.*, I. ii. *passim;* note l. 44:

"what need I
Affect another's gait," &c.

(7) *Mid. Night's Dream*, IV. i. 182:

"We'll hold a feast in great solemnity.
Come, Hippolyta."

2 *N. K.*, I. i. 221:

"the feast's solemnity
Shall want till your return."

Especially weigh the following parallels:—

(8) *Ant. and Cleopatra*, III. iv. 12—20:

(*Octavia*) . . . . "A more unhappy lady,
If this division chance, ne'er stood between,
Praying for both parts:
The good gods will mock me presently,
When I shall pray, 'O, bless my lord and husband!'
Undo that prayer, by crying out as loud,
'O, bless my brother!' Husband win, win brother,
Prays, and destroys the prayer; no midway
'Twixt these extremes at all."

2 *N. K.*, V. i. 151—160.

(9) *Sonnet* cxlvii.:

"My love is as a fever, longing still
For that which longer nurseth the disease;
Feeding on that which doth preserve the ill,
The uncertain sickly appetite to please."

2 *N. K.*, I. iii. 89:

"a sickly appetite
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Air. *n.* i. (= *climate*) our kind —, to them unkind, I.4.38.
ii. (= *tune*) had mine ear stol'n some new —, or at adventure humm'd one from musical coinage, I.3.75.
iii. (= *atmosphere*) angel of the — (= *bird*), I.1.16; clamours through the wild — flying, I.5.6; by this —! III.1.103.

Akin. *adj.* new plays and maidenheads are near —, *Prol.* 1.

Alack. *interj.* Lady, lady, —! I.3.113, 86.

Alacrity. *n.* no stirring in him, no —, IV.2.29.

Alarm. *n.* turn th' — to whispers, V.1.81.

Alas. *interj.* I.1.124; I.2.111; II.1.2; III.1.22; III.2.28; III.4.4; III.6.185; IV.1.32; IV.1.94; IV.2.51; IV.3.26, 53; V.2.14, 57, 96; V.3.104.

Alcides. *pr. n.* — was to him a sow of lead, V.3.119.

Aliis. *Latin.* III.5.133.

Alive. *adj.* many a man —, V.4.1.

All. *pron.* of — admir'd, *Prol.* 13; I.1.34, 38, 70, 225; I.2.115; —'s done, II.2.68; II.3.33, 36, 41; II.5.49; III.2.21, 38; III.3.50; III.4.9; III.5.109, 134; III.6.20, 46, 78, 239; IV.1.15, 131; V.1.100; V.3.121; — hail! III.5.100.

All. *adj.* I.1.12, 114, 173, 192; I.4.2, 30, 46; I.5.7; II.1.23; II.2.40, 44, 51, 57, 70, 100, 122, 135, 148, 169, 174, 176, 208, 237; II.3.6, 46; II.5.10, 28, 29, 60; II.6.1; III.1.6, 19, 33; III.2.36; III.3.14, 48; III.4.1, 2, 13; III.5.11, 39, 147, 152, 158; III.6.51, 92, 115, 126, 153, 194, 200, 202, 203, 206, 207, 208, 229, 246, 257, 280, 297; IV.1.51, 75, 124, 126, 128, 129, 134, 138; IV.2.8, 24, 30, 93, 99, 113, 141; IV.3.15, 21, 74; V.2.53, 59; V.3.69, 139, 142; V.4.23, 32, 36, 71, 91; *Epil.* 17.

All. *adv.* the — fear'd gods, V.1.13; at —, II.2.166, 167; — o'er the prison, II.6.36; that 's — one, II.3.31; V.2.16, 32, 85; the — noble Theseus, I.3.93; our — royal brother, I.3,12; — moist and cold, V.1.93.

Alliance. *n.* end of our —, V.4.85.

Allow. *v. t.* i. (= *permit*) —'st no more blood than, V.1.141.
ii. (= *commend, recommend*) run the best and wrestle that these times can —, II.5.4.

Allowance. *n.* (= *credence*) which superstition here finds —, V.4.54.

Almost. *adv.* — breathless, *Prol.* 24; — to sink, I.2.8, 62, 65; II.2. 96; II.6.17; III.6.207; V.1.114.

Alone. *adj.* grow — unpluckt, V. 1.168.

Alone. *adv.* not royal in their smells —, I.1.2; I.2.66; II.2. 193; III.5.31; let 'em all —, IV. 1.126, 144; — and only beautiful, IV.2.37.

Along. *adv.* Thou wilt not go — ? (*sc.* with us) II.3.69; carry our swords and cause — (*sc.* with us), III.6.260.

Aloof. *adv.* standing —. *St. Dir* p. 88.

Alow! *interj.* (= '*halloa!*' *See* Notes) III.5.59.

Also. *adv.* yea, the speed —, V.1. 41.

Altar. *n.* Mars's —, I.1.62; Mars's so-scorn'd —, I.2.20; IV.2.61; V.1.3, 12, 143, 164; V.4.105.

Alter. *v. i.* —s to the quality of his thoughts (= *changes according to*), V.3.47.

Although. *adv* III.1.27.

Altogether. *adv.* IV.3.4.

Amazonian. *n.* honour'd Hippolyta, most dreaded —, I.1.78.

Ambitious. *adj.* too — to aspire to him, *Prol.* 23.

Amen. *n.* I cry — to 't, I.4.3.

Amiss. *adj.* how prettily she 's — (= *insane, aberrant*), IV.3.24.

Among. *prep.* III.5.3.

Among. *adv.* and still — intermingle your petition, IV.3.77.

Amongst. *prep.* II.2.12; IV.3.31.

An. i. *indef. art.* *See* **A.**

ii. (= *if*) — 't ought to be, I.3.4; I were a beast — I 'd call it good sport [*Qo.* and], IV.3.45; — we should give [*Qo.* and], V. 2.29; nay — she fail me once [*Qo.* and], III.5.46.

Anatomy. *n.* this — (= *decayed old man*), V.1.115.

Ancient. *adj.* our — love [*Qo.* auncient], III.3.11; V.1.26; I.2.22.

And. i. (*for* An = *if*) III.5.46; IV.3.45; V.2.29.

ii. *conj.* — if he lose, II.2.255. *Prol.* 1, 3, 5, 6, 10, 11, 12, 16, 18, 20, 23, 24, 26, 27; I.1.6, 14, 25, 26, 27, 28, 30, 32, 51, 53, 54, 55, 69, 73, 76, 103, 128, 132, 145, 147, 150, 158, &c.

Anew. *adv.* retain, — I.2.24.

Angel. *n.* — of the air (= *bird of good omen*) [*Qo.* Angle], I.1.16.

Anger. *n.* i. *singular:* content and —, III.1.107; III.6.26, 189, 227; V.1.11.

ii. *plural:* —s, fears, II.2.189.

Anger. *v. t.* to — thee, II.2.219; with our patience — tott'ring fortune, V.4.20.

Angle. *n.* I then left my — to his own skill (= *rod and line*), IV.1. 59.

Angle. *v. i.* as I late was —ing, IV.1.52.

Angry. *adj.* the — swine, II.2.49; IV.1.41; IV.2.100.

Anly. *See* **Aulis.**

Anon. *adv.* (= *presently, immediately*) I 'll speak —, I.1.106; now . . . — the other, then, V.3. 126; V.3.81.

Another. i. *adj.* III.6.230; III.5. 146; just such — (*sc.* eye), IV.2.15.

ii. *pron.* I.2.45, 47; I.3.31, 64, 69; II.2.41; II.3.21; II.2.195, 212; III.1.60; III.6.197, 220, 225, 256; IV.1.44; IV.2.116; IV. 3.5; V.1.22.

Answer. *n.* this gentleness of —, III.1.48.

Answer. *v.* if he not —ed, III.2. 10; I called him now to —, III. 6.151; she —ed me, IV.1.38.

Antique. *n.* (= *antic*) all we 'll dance an — 'fore the duke, IV. 1.75.

Any. *pron.* like such a woman as — of us three, I.1.95; love — that 's call'd man, I.3.85; III.1. 89; V.3.36.

Any. *adj.* I.1.23; I.1.172; to ask you — thing, I.1.204, 209; I.2.

50; I.3.3; II.1.22; II.2.112, 146, 182; by — means (= *all*), II. 3.51; by — means (= *all*), II. 3.56; II.4.12; II.5.55; III.1.8, 46, 66; by — means (= *all*), III. 5.135; — thing, III.6.27; by — means (= *all*), III.6.58; — thing, III.6.234, 241, 263, 281; IV.3. 54; by — means (= *all*), IV.2. 65; V.2.1, 17, 53; V.3.89; — jot, V.4.71; *Epil.* 14.

Ape. *n.* fear that —s can tutor 's, I.2.43.

Apieces. *adv.* I 'll be cut —, III. 6.256.

Apollo. *pr. n.* great —'s mercy, I.4.46; V.1.83.

Appal. *v. t.* who where he threats, —s, I.2.90.

Appear. *v. i.* may yet — worth, *Prol.* 28; II.1.5; —s, III.5.13, 122; III.6.292; IV.1.86; in 's face —s all the fair hopes (*note plural subject, singular verb*), IV.2.98, 106, 153; — with tokens, IV.3.80; V.4.85.

Appetite. *n.* i. (= *desire for food*) a sickly —, I.3.89; without —, IV.3.4.

ii. (= *sensual desire*) please her —, V.2.36.

Appliance. *n.* come in with my — (= *application*), IV.3.87.

Appoint. *v. t.* making battle thus like knights —ed (= *armed*, &c.), III.6.134.

Appointment. *n.* with these hands, void of — (= *arms and armour*), III.1.40; men of great quality, as may be judged by their — (= *attire*), I.4.15.

Apprehension. *n.* the seeds of fear, and th' — which still is farther off it, V.1.36. (*See* Notes.)

Approach. *n.* whose —, V.1.50.

Approach. *v. i.* let him —, I.2.93; that next —es, V.4.84.

Approacher. *n.* gout and rheum, that in lag hours attend for grey —s, V.4.9.

Approve. *v. t.* what she liked was then of me —d, I.3.65; I have seen it —d (= *tested*), IV.3.84.

Apricocke, Apricot. *n.* yon blooming —, II.2.238.

Apt. *adj. compar.* so —er to make (= *readier*), IV.2.97.

Arbitrament. *n.* the gods, by their divine —, V.3.107.

Arbitrator. *n.* the event, that never-erring —, I.2.114.

Arbour. *n.* she met him in an —, III.3.33.

Arcas. (*name of a rustic*) II.3.37; III.5.46.

Arched. *adj.* a brow, — like the great-ey'd Juno's, IV.2.20.

Arcite. *pr. n.* I.4.23; II.1.48; II. 2.6, 14, 46, 49, 96, 107, 113, 132, 135, 172, 187, 203, 223, 246, 252, 257; III.1.44, 87, 91; III.3.2, 4, 8, 28, 32; III.6.7, 43, 65, 70, 106, 131, 140, 263, 299; IV.2.7, 14, 43, 48, 76; V.2.90; V.3.41, 50, 57, 58, 79, 90, 93, 96, 121; V.4. 54, 78, 86, 107, 126.

Ardently. *adv.* your sorrow beats so — upon me, I.1.126.

Argue. *v. t.* We 'll — that hereafter, III.3.5.

Argument. *n.* our — is love (= *subject, theme*), V.1.70.

Arise. *v. i.*—, great sire, V.4.46.

Arm. *n.* (= *limb of the body*) thy — as strong as it is white, I.1. 79; I.1.175; the — of the all noble Theseus, I.3.92; II.2.219; my wanton —s (= *branches of a tree*), II.2.239; guides his —, IV.2. 102; his —s are brawny, IV.2. 126; — oppresst by —, V.1.22. *See* **Armed.**

Arm. *n.* (= *weapon*) II.2.19; bright —s, II.2.35; call to —s, II.2. 250; choose your —s, III.6.45; officers of —s, III.6.135; the weight of —s, IV.2.130.

Arm. *v. t.* (= *to provide with weapons*) —ed with thousand Cupids, II.2.31; III.6.28; wilt please you —, III.6.35; III.6.53;

—s in assurance my body to this business, V.1.134.

Arm. *v. t.* (= *to give the arm to a lady*) — your prize (Emilia), V. 3.135. *See* **Armed.**

Armed. *adj.* (= *having arms*) — long and round [*Seward conj.* Arms], IV.2.85. *See* **Bare-armed,** III.6.63.

Armipotent. *adj.* with hand — [*Qo.* armenypotent], V.1.54.

Armour. *n.* III.1.89; III.3.50; two swords and two good —s, III.6.3; III.6.54, 70.

Army. *n.* I.1.158; I.3.17; I.4.49; to blast whole —ies more, II. 2.25.

Arouse. *v. t.* — your pity, I.2.30.

Arowze. *See* **Arrose,** V.4.104.

Arraignment. *n.* no more —, I.3. 66.

Arras. *n.* did it behind the —, IV.3.47.

Arrose. *v. t.* the blissful dew of heaven does — you (= *besprinkle*) [*Qo.* arowze], V.4.104.

Art. *n.* scenes, though below his —, may yet appear, *Prol.* 28; how near — can come near their colours, II.2.150; great and fine — in nature, IV.2.123; seemed with strange — to hang, V.4.79.

Artesius. *pr. n.* I.1.159 [*Weber in St. Dir.* Arbesius].

As. *conj.* weak — we are, *Prol.* 24; and — you wish your womb may thrive with fair ones, I.1.27; III. 6.174, 175; such lamenting — wakes my vengeance, I.1.58, 61, 95; — strong —, I.1.79; I had — lief trace this good action, I. 1.102; soon —, I.1.138; should be — for our health, I.2.110; — I pursue (= *while*), I.3.25; V.3. 111; as soon —, II.1.16; so.... —, III.2.24; take heed, — you 're a gentleman, III.6.303; [strange] — ever you heard, IV.1.133; and — a heated lion, so he looks, IV. 2.82; — I have a soul, I long to see 'em, IV.2.142; — [*Qo.* as, *var. conj.* 'are,' 'ay'], IV.3.18; — 't were, V.3.19; he is a good one — ever struck [*one* 'as' *omitted*], V.3.109. I.1.80, 103, 138, 169, 187, 193, 211, 217, 231; I.2.7, 29, 41; I.3.36, 90; I.4.14; II.2.13, 104, 109, 153, 163, 164, 165, 173, 180, 181, 182, 201, 215, 236, 242; II.3.15, 30, 66; II.4.9, 10, 16, 28; II.5.27; II.6.19, 22; III.1.45, 69, 70; III.3.37, 47; III. 5.18, 32, 73, 143; III.6.21, 27, 39, 48, 50, 108, 128, 129, 152, 159, 163, 164, 165, 166, 273, 276, 277; IV. 1.26, 40, 43, 52, 72; IV.2.22, 96, 109, 114, 118; IV.3.11, 39, 71, 72, 81; V.1.15, 96, 139, 140; V.3.114, 115; V.4.38, 60.

Ascend. *v. i. St. Dir.* p.89, V.1.162.

Ash. *n.* to urn their —es, I.1.44; bless my —es, III.6.283; the dead-cold —es of their sons, IV. 2.5.

Ashamed. *adj.* II.1.22.

Ask. *v. t.* to — you anything, I. 1.204; III.6.91, 168; IV.1.32, 38; IV.2.37, 47, 50, 51; V.1. 105; V.2.5, 18; *Epil.* 1.

Aspect. *n.* a most menacing —, V.3.45.

Aspire. *v. i.* too ambitious to — to him, *Prol.* 23.

Aspray. *n.* as —s do the fish, subdue before they touch, I.1.138.

Assistant. *n.* th' —s made a brave redemption, V.3.82.

Assurance. *n.* I.3.94; V.1.134.

Assure. *v. t.* villainy —d, I.2.64; with mind —d, I.2.97; — upon my daughter, II.1.7; II.5.56; I 'll — you, IV.1.24; IV.3.41; V.2.77.

At. *prep.* I.1.60; fortune — you dimpled her cheek with smiles, I.1.65, 84; grinning — the moon, I.1.100, 117, 211; I 'll follow you — heels, I.1.221; I.2.9; is — hand, I.2.92; I.3.22; — adventure, I.3.75; — liberty, I.4.35; II.1.8, 34, 42; II.2.2, 88, 166, 167, 210, 240, 258; II.5.55; II.6.2;

III.1.26, 88; III.5.16, 24, 124; III.6.60; have — thy life! III. 6.131, 177; — better time, IV.1. 30; — least two hundred, IV.1. 127; IV.3.1; — liberty, V.2.96; have — the worst, *Epil.* 10.

Athenian. *n.* —s, III.1.3.

Athens. *pr. n.* I.1.223; I.4.49; II.3.46; V.4.55.

Attend. *v. t.* as patiently I was —ing sport (= *fishing*), IV.1.55; that in lag hours — for grey approachers, V.4.8.

Attendance. *n.* your — cannot please heaven (= *service*), III.1. 110.

Attention. *n.* lay — to the cry, V. 3.91.

Attentive. *adv.* — I gave my ear, IV.1.56.

Attribute. *v. t.* who only —s the faculties of other instruments to his own nerves and act, I.2.67.

Auburn. *See* **Aborne**, IV.2.125.

Audacity. *n.* — and manhood, III.5.36.

Audience. *n.* due — of the gods, I.2.83.

Augel. *Theobald's conj. for* Angel, *Ital.* '*augello*,' *bird*, I.1.16.

Aught. *n.* is there — else to say? III.6.93; were there — in me, V.1.20.

Aulis. *pr. n.* [*O. Edd.* Anly] at the banks of —, I.1.212. *See* Notes.

Aunt. *n.* mine —'s son, III.6.94.

Auspiciously. *adv.* I do take thy signs —, V.1.67.

Author. *n.* learned —s, III.5.40.

Authority. *n.* of more —, I 'm sure more love, III.6.231.

Away. *adv.* [*Tyrrell reads* 'way *for* way, I.1.104]; —! II.3.59; and these house-clogs —, III.1.43; — with this strain'd mirth, III.3. 43; III.5.71, 92; III.6.66; IV. 1.97, 102; V.1.94; I'll — straight, V.2.101; V.3.141.

Awhile. *adv.* II.2.225; *Epil.* 3.

Axe. *n.* a well-steel'd —, the staff of gold, IV.2.115.

Ay. *adv.* [*Quarto always* I] [*Sympson conj.* Ay! *for* way, I.1.104]; —, do but put, II.3.33; III.5.134; V.2.109.

Aye. *n.* for —, I.1.195.

Babe. *n.* tell of —s broach'd on the lance, I.3.20; Arcite was no —, V.3.96.

Bachelor. *n.* would ha've me di'e a — le'st his ra'ce, V.3.117; the poul'd —, V.1.85 (*in both these passages it is a dissyllable:* bach'lor).

Back. *v. t.* [horses] by a pair of kings —t (= *ridden*), III.1.21.

Backward. *adv.* presently — the jade comes o'er, V.4.81.

Bacon. *n.* a gammon of —, IV.3. 32.

Bad. *adj.* 'tis — he goes about, I.2.98.

Baldrick. *n.* hung by a curious —, IV.2.86.

Ball. *See* **Stoolball**, V.2.74.

Balm. *n.* our richest —s, I.4.31; —s and gums, I.5.4.

Band. *n.* continue in thy — (*sc.* of followers), V.1.162.

Banish. *v. t.* —ed the kingdom, II.3.1, 2; II.2.246; III.6.143, 251.

Banishment. *n.* III.6.218, 257. *In plural:* our —s, II.2.37; with their —s, III.6.214.

Bank. *n.* i. (*of a river*) the — of any nymph, III.1.8.

ii. (= *embankment*) than humble —s can go to law with waters that drift winds force to raging, V.3.99.

iii. (= *sea-shore*) the —s of Aulis, I.1.212.

Banquet. *n.* [*Qo.* banket] I.1.186; III.1.109; he that led you to this — shall taste to you all, V.4.22.

Barbary. *pr. n.* the coast of — -a, III.5.60.

Barbary. (*name of a country girl*) bouncing —, III.5.26.

Barber. *n.* I.2.53.

Bare. *adj.* — weeds (= *ragged clothes*), I.2.15.

Bare-armed. *adv.* Will you fight —? III.6.63.

Bargain. *v. i.* as we —, II.2.153.

Bark. *v. i.* and when you —, do it with judgment (*spoken to a 'Bavian'*), III.5.37.

Barlybreak. (*See* Notes) IV.3.25.

Base. *adj.* I am — (= *of mean origin*), II.4.2; — briars, II.2.143; III.3.44; III.6.117. *Comp.* **Baser**: his — garments, II.5.24; — in it than a cutpurse, II.2.213.

Basely. *adv.* to take (= *receive*) my life so —, III.6.267.

Baseness. *See* **Business**, III.1.90.

Bastard. *n.* like old Importment's — [*See* Notes], I.3.80.

Bate. *v. t.* Keep the feast full, — not an hour on 't, I.1.220.

Battle. *n.* [*Qo.* battaile] to strike a — for her, II.2.254; are making —, III.6.134; II.1.28; V.1.166.

Bavian. *n.* (= *Baboon. See* Notes.) the — with long tail and eke long tool, III.5.131; where 's the —? [*Qo. Stage Dir.* Baum. *A misprint for* Bavian], III.5.33.

Bay. *n.* that blasts my —s (= *poetic wreath*), *Prol.* 20.

Bay. *adj.* A bright — (*sc.* horse), III.6.78.

Be. i. *As a verb of incomplete predication: Prol.* 1, 5, 7, 9, 16, 21, 22, 24; I.1.18 [*imperat.*], 31, 34, 36, 38, 39, 53, 55, 59, 61, 62, 65, 80, 84, 89, 98, 103, 106, 109, 120, 121, 125, though it *were* made of stone, 129, 132, 135, 144, 147, 166, as much sorry I should — (*sc.* to be) such a suitor, 188, 204, 219; I.2.26, 72, 84, 85, to — neutral to him *were* dishonour, 100; I.3. been [*Qo.* bin, *as commonly, the spelling being phonetic*], 18; II.2. 105, if he — but one, 198, 201, 236; II.5.53, 63; III.6. if thou *beest*, 151, that *were* a cruel wisdom, 242; IV.1. — of good comfort, 17, there — new conditions, 29, there *is* at least two hundred [*plural nom., sing. verb*], 127; IV.2. thou *art* alone and only beautiful, 37, 92, —ing so few, 122; IV.3.13, never — enough (*sc.* boiled), 32, I *were* a beast an I 'ld call it good sport, 45; V.1. so your help —! 14, *were* [*subj.*], 20, 21, let it —, 33, 46, women 't *were* they wronged [*grammatical subject singular, verb and real subject plural*], 107, 117; V.2.25, he 'll — the death of her, 67; V.3. as 't *were* i' th' night, 19, if I *were* by, 60, *were* they metamorphosed both into one, there *were* no woman worth [*subj.*], 84, 85, 146; V.4. what ending could — of more content, 15, though it *were* too short, 102; *et passim.*

ii. *Intransitively:* what worthy blessing can —, but our imaginations can make it ours, II.2. 77; it must —, IV.2.148; would not, had I kenn'd all that *were* (= *existed*), V.1.100, &c.

Beak. *n.* who endure the —s of ravens, I.1.41.

Beake. *Qo. for* Brake, *q. v.* III. 2.1.

Bear. *v. t.* i. (= *carry* or *endure*) I.4.37; II.2.3; ever *bore* gentle token, III.1.37; — a guilty business, III.1.90; — the curses else of after ages, III.6.187; he —s a charging staff, IV.2.140; — thy yoke, V.1.95; — this [Arcite's body] hence, V.4.109.

ii. (= *conduct*) how bravely may he — himself to win her, II.2. 256; — us like the time, V.4. 137.

iii. you — a charge there too (= *have a duty*), V.2.101.

iv. (= *bring forth*) better never *born* [*Qo.* borne] than minister to such harm, V.3.65.

v. (= *steer*) — for it, master, IV. 1.149 [*sc.* bear the ship].

Bear. *n.* the lion's and the —'s, I.1.53; fight like compell'd —s, III.1.68.

Beard. *n.* yet no — has blest him, IV.2.107.

Beast. *n.* II.2.99; you are a — now, III.3.47; I were a —, IV. 3.45; poor —, V.2.62.

Beast-eating. *adj.* the — clown, III.5.131. [*See* Notes.]

Beastly. *adv.* you shall not die thus — (= *like a beast*), III. 3.6.

Beat. *v.* i. *intrans.* your sorrow —s [*as sunlight*] so ardently upon me, That it shall make a counter-reflect 'gainst My brother's heart, and warm it to some pity, I.1. 126; it —s upon it [*ship on rock*], III.4.7; this her mind —s upon, IV.3.68.

ii. *trans.* women ought to — me, IV.2.36; Philomels — the ear of the night, V.3.124.

Beauteous. *adj.* I.1.219; III.1.18.

Beautiful. *adj.* alone, and only, —, IV.2.38.

Beauty. *n.* her —ies, II.2.142, 148; this —, II.2.154, 155; those —ies in her (= *perfections*), II.2.169; —, II.2.181; a noble —, II.3.11; dearest —, II.5.38; III.6.31, 162, 247; all those —ies (= *beautiful qualities, perfections*), IV.2.8; IV. 2.39, 64, 149.

Because. *conj.* II.2.195; II.5.44; III.6.244.

Beck. *See* **Brake**, III.2.1.

Becking. *n.* follow the — of our chance (= *beckoning*), I.2.116.

Beckoning. *n.* with a — informs the tapster to inflame the reckoning, III.5.129.

Become. i. *v. i.* and *pp.* II.6.24; our business is — a nullity, III. 5.54; what will — of them, III.6. 288; IV.3.70; — the executioners, V.4.121; —s the rider's load, V.4.82.

ii. *v. t.* may — him (= *suit*), IV. 2.31; all this shall — Palamon (= *befit*), IV.3.75; melancholy —s him nobly, V.3.50.

Bed. *n.* the honour of your —, I.1. 30; what —s our slain kings have, I.1.40 (= *grave*); I.3.52; we 'll to —, V.2.86. *See* **Death.**

Bedfellow. *n.* mercy and manly courage are —s in 's visage, V. 3.44.

Beech. *n.* a broad —, III.3.41.

Been. [*Qo.* bin] I 4.25. *See* **Be.**

Before. *prep.* i. our hands advanced — our hearts (= *further than, doing work which our hearts disapprove of*), I.2.112; — my liberty (= *in preference to*), II.2.160; cure him — Apollo (= *quicker than*), V.1.83. ii. *As ordinarily:* I.1.39, 139, 155; II. 1.3; II.3.57; III.1.74; III.4.9; III.5.19, 123; III.6.84, 178, 294; IV.1.4, 75; V.1.1, 12, 31, 38; V. 2.23. *See* **'fore**, IV.1.75.

Before. *adv.* I.1.211; I.2.4, 58; III.6.257.

Beg. *v. t.* myself to —, III.2.23; the man that was —ged and banished, III.6.143; I — first, III.6.209; IV.1.9; never —ged but they prevailed, IV.1.26; IV.1.76.

Beget. *v. t.* ever —ting new births of love, II.2.80.

Begging. *n.* our holy —, I.1.156; 't is worse to me than —, III.6. 266.

Begin. *v. t.* I.2.28, 35; I.3.67; V. 1.93; V.4.21.

Beginning. *n.* a cold —, III.5.101.

Beguile. *v. t.* — the gout and rheum, V.4.7.

Behalf. *n.* in our —s, II.3.53.

Behaviour. *n.* IV.3.8; V.3.118.

Behest. *n.* friends' —s, I.4.40.

Behind. *prep.* II.2.13; IV.1.53, 99; IV.2.83.

Behold. *v. t.* I.1.113; I.4.5; II.2.9, 133; IV.3.55; which never yet *beheld* thing maculate, V.1.145.

Behoof. *n.* convent in their —, I. 4.31.

Belief. *n.* nature now shall make and act the story, the — both seal'd with eye and ear (= *the credibility of the scene*), V.3.14.

Believe. *v. t.* I.3.87, 88; II.2.4; —, his mother was a wondrous handsome woman, II.5.19; —, you 'll find it so [*See* **'leave**], IV.1.47; IV.1.98; IV.3.39; V.1.117, 118.

Bell. *n.* Harbinger with her —s dim [*See* **Hairbell**] (= *blossoms*), I.1.9; ring the —, III.2.19; more like a — than blade, V.3.6; play 'qui passa' on the —s and bones, III.5.86; a hawk, and her —s were cut away, III.5.71.

Bellona. *n.* The helmeted —, I.1.75; the great — I 'll solicit, I.3.13.

Below. *prep.* — his art, *Prol.* 28; III.4.20.

Bend. *v. t.* mak'st affections —, I.1.229; do the deed with a *bent* brow, III.1.101; — your spirits towards him (= *pray*), V.1.148; his eye is like an engine *bent* (= *cocked*), V.3.42.

Beneficial. *adj.* a — foe, III.6.22.

Benefit. *n.* a —, a mercy, II.3.1.

Bent. *n.* the — of woman's fancy, IV.2.33 (= *the direction of woman's love*).

Bequeath. *v. t.* I am a suitor that to your sword you will — this plea, III.1.115; first —ing of the soul to, III.6.148.

Bereave. *v. t.* I must awhile — you of your fair cousin's company (= *deprive*), II.2.225.

Beshrew. *v. t.* — mine eyes, II.2.158; — my heart, II.5.62.

Beside. *adv.* each errant step — is torment (= *each step not progressing directly to a grave is*), III.2.34; —, I have another oath (= *moreover*), III.6.230.

Besides. *adv.* —, my father must be hanged, V.2.80.

Best. *adj.* — solicitation (= *most favourable*), I.1.170; those — affections, I.3.9; I.3.48; all our — their — skills tender, I.4.46; II.2.136; II.3.77; my — piece, II.5.14; III.2.32, 33; nature with all her — endowments, IV.2.8; V.2.52.

Best. *adv.* knowest, I.1.159; I.3.10, 47; II.5.3; IV.1.122; V.1.158; V.3.39, 77.

Best-tempered. *adj.* those affections that the heavens infuse in their — pieces, I.3.10.

Bestow. *v. t.* II.4.10; did first — on him, V.4.50.

Betake. *v. refl.* again — you to your hawthorn house, III.1.82.

Betime. *adv.* must rise — (= *early*), V.2.60.

Betray. *v. t.* IV.1.70; — a beauty, V.1.103.

Better. *subst.* encountered yet his —, V.3.123.

Better. *adj.* II.2.21; II.3.38; II.5.43, 47; II.6.10; III.5.151; III.6.89, 225; IV.1.30; IV.2.62, 87; IV.3.5; V.2.7; V.3.64, 65; *Epil.* 16.

Better. *adv.* II.1.5; II.2.113; II.4.26.

Between. *prep.* I.3.81 [*See* **'tween**]; I.3.67; II.2.174, 219; II.3.43; III.1.12 [*See* **In**]; III.1.97, 113; — the passages of this project (= *among*), IV.3.86; and —, ever was, IV.1.80; V.1.10; V.3.128, 129.

Betwixt. *prep.* — ye, V.1.16.

Bevy. *n.* IV.1.71.

Beyond. *prep.* I.2.65; I.3.26; II.6.11; (= *exceeding*) II.3.5; I went — all women (= *excelled*), III.6.206.

Bid. *v. t.* — him that we, I.1.91; what that banquet —s thee to, I.1.186; he —s 'em charge, II.2.251; — farewell, 5.4.19.

Bier. *n.* [*Qo.* beere] I 'll weep upon his —, III.6.308.

Bigger. *adj. comp.* more —, I.1.125; IV.2.94.

Bind. *v. t.* why am I *bound*, I.2.50; does — me to her, I.1.37;

having *bound* things scattered, I. 4.48; — these wounds up, IV. 2.1; I am much *bound* to him (= *obliged*), V.2.44.

Birch. *n.* the — upon the breeches of the small ones, III.5.111.

Bird. *n.* — melodious or — fair, I.1.17.

Birth. *n.* new —s of love, II.2.81; the —s of noble bodies, IV.2.9.

Birthday. *n.* her fair —, II.5.36.

Birthright. *n.* the — of this beauty (= *title to*), III.6.31.

Bitter. *adj.* sweet and — (*sc.* tidings), V.4.47.

Black. *adj.* a — -haired man, III.3.31; — ey'd maids, IV.1.72; complexion nearer a brown than —, IV.2.79; IV.2.83; her — mantle (= *darkness*), V.3.25; a — one (*sc.* horse), V.4.40.

Blade. *n.* (*of a sword*) V.3.6.

Blast. *v. t.* that —s my bays, *Prol.* 19; your wheaten wreath was then nor thrashed nor —ed, I.1.65; to — whole armies, II.2.25; to — my wishes, II.2.171.

Blazon. *n.* not finding in the circuit of my breast any gross stuff to form me like your —, III.1.47.

Bleed. *v. i.* I.2.20; III.5.81; wounds . . . — to death, IV. 2.2.

Bleeding. *n.* this question, sick between 's, by — must be cured (*a reference to the medical practice of cupping, but here = bloodshed*), III.1.114.

Blend. *v. t.* — your spirits with mine, V.1.72.

Bless. *v. t.* —ing their sense (= *gratifying*)! I.1.15; *blest*, III.1.10; lovers yet unborn shall — my ashes, III.6.253; yet no beard has —t him, IV.2.107; Jupiter — us! IV.3.30; V.1.128.

Blessed. *subst.* we of the —, IV. 3.26.

Blessed. *adj.* a — goddess, II.2. 164, 234, 235, 249; III.1.13; this *blest* morning, III.6.13; — souls, V.4,96; the — spirits, IV.3.18.

Blessing. *n.* two mere —s, II.2. 58, 76.

Blind. *adj.* some — priest, V.2. 78; two must needs be — (= *dead*) for it, V.3.146.

Blinded. *adj.* ever — Fortune, II.2.38.

Blissful. *adj.* the — dew of heaven does arrose you, V.4.102.

Blister. *v. i.* our lords lie —ing 'fore the visitating sun, I.1.146.

Blood. *n.* i. the – of mine that 's sibbe to him, I.2.72, 79; the — we venture, I.2.109; am I not part of your —, II.2.186; falsest cousin that ever — made kin, III.1.38; it (*sc.* wine) breeds good —, III.3.17; III.6.95; IV.2.60; weep —, IV.2.148; V.1.43; — of men, V.1.47; heal'st with — (= *by bleeding*), V.1.64; V.1.141.

ii. the duke hath taken notice both of his — (= *breeding*) and body, II.2.230.

iii. dearer in love than — (= *kinship*), I.2.1; II.2.173.

Blood-stain'd. *adj.* if he i 'th' — field lay swoln, I.1.99.

Bloom. *v. i.* yon —ing apricocke, II.2.238.

Bloom'd. *adj.* — May (= *flowery*), III.1.3.

Blossom. *n.* I.3.68; boughs that blush with thousand —s, III.6. 243.

Blossom. *v. i.* II.2.235.

Blot. *n.* a — i' th' business, V.2. 81.

Blow. *n.* disgrace and —s, II.5. 59; my —s, III.6.23; every — that falls, V.3.3.

Blow. i. *v. t.* — wind i' th' breech on us (= *are behind us*), II.3.47; whose fame is —n abroad, III. 5.116; to — that nearness out that flames between ye, V.1.10; whose breath —s down, V.1.52.

ii. *v. i.* marigolds on death-beds —ing, I.1.11; how modestly she

[*sc.* rose] —s, II.2.139; II.2.144.

Blubber'd. *adj.* rotten kings or — queens, I.1.180. (*This word has deteriorated since Shakspere's time. Spenser often uses it as here = tearful.*)

Blue. *adj.* — clouds, V.1.54.

Blush. *n.* chaste —es, II.2.140; no more blood than will make a —, V.1.141.

Blush. *v. i.* modest scenes —, *Prol.* 4; this —ing virgin, II.2.260; a —ing maid, III.6.205; boughs that — with thousand blossoms, III.6.243; have —ed at, V.1.103.

Boar. *n.* the scythe-tusk'd —, I.1.79; Meleager and the —, III.5.18.

Boast. *v. i.* V.1.120.

Bode. *v. i.* the —ing raven (= *ill-boding*), I.1.20; Pal. had the best —ing chance, V.3.77.

Body. *n.* i. noble —ies, II.2.65, 217, 230; II.3.72; II.4.23; II.5.21; swim with your —ies, III.5.28; the births of noble —ies, IV.2.9; IV.2.101, 119; V.1.13, 135; V.3.79.

ii. the — of our sport (= *main portion*, i.e. *Gerrold*), III.5.121.

iii. cast yourselves into a — decently, III.5.121.

Boiling. *n.* —, hissing, IV.3.27, 32.

Boisterous. *adj.* — and rough jadrie, V.4.72.

Bold. *adj.* his — ends, I.2.17; II.2.251; III.1.65, 92; be — to ring the bell, III.2.19; a —er traitor, III.6.141; — gravity, IV.2.41; —est language (= *most shameless*), V.1.124; the two — (= *valiant*) titlers, V.3.83; I am not —, *Epil.* 11.

Boldly. *adv.* II.2.35; V.1.68.

Bond. *n.* any generous —, I.2.50.

Bondage. *n.* II.1.33.

Bone. *n.* i. shake the —s of that good man, *Prol.* 17; to his —s sweet sleep, *Prol.* 29; to burn their —s, I.1.43; give us the —s of our dead kings, I.1.49; —s of your dead lords, I.4.7.

ii. play 'qui passa' o' th' bells and —s, III.5.86.

Bonfire. *n.* like wanton boys through —s, V.1.86.

Boni. *Dii* —! (*Latin*), III.5.83.

Bonny. *adj.* I can sing 'The Broom' and '— Robin,' IV.1.108.

Book. *n.* the — of trespasses, I.1.33. *See* **Hornbook**, II.3.42.

Boot. *n.* — and glory, I.2.70 (= *booty*).

Bootless. *adj.* — toil, I.1.153.

Born. *p. p. adj.* [*Qo.* borne] — to uphold creation, I.1.82.

Borrow. *v. t.* Cynthia with her —'d light, IV.1.150.

Bosom. *n.* I.2.61; I.3.17; mortal —s, V.1.131.

Both. *pron.* *Prol.* 2; II.2.166, 275, 286, 290, 302; IV.1.51; IV.2.50, 54, 68, 25, 85.

Both. *adj.* I.4.1; III.1.89; III.6.29, 136, 137, 172, 184, 213; IV.1.7; IV.3.59, 167; V.3.15, 92.

Both. *conj.* II.2.230; V.1.55.

Bottle. *n.* some 200 —s, and 20 strike of oats, V.2.64.

Bottom. *n.* the bottom of these miseries, II.2.56.

Boughs. *n.* [*Qo.* bowes] III.1.6; III.6.243.

Bouncing. *adj.* — Barbary, III.5.26.

Bound. *n.* shrunk thee into the — thou wast o'erflowing, I.1.84.

Bound. *adj. p. p.* whither now are you — -a? III.5.64 (= *going: of a ship*).

Bound. *v. i.* —s, comes on end (= *leaps*), V.4.47.

Bound. *v. t.* who hath —ed our last minute (= *fixed the limit of*), I.2.103.

Boundless. *adj.* thy — goodness, I.1.51.

Bounty. *n.* I.1.64.

Bow. *n.* [Diana's] —, V.1.94.

Bow. *v. t.* he —s his noble body, II.4.23; — not my honour (= *bend*), III.6.226; — down your stubborn bodies, V.1.13; — before the goddess, V.1.135.

Bowels. *n.* out from the — of her holy altar, V.1.164.

Bowling. *n.* top the —, IV.1.146 (= *bowline*).

Boy. *n.* a fair —, II.2.120; II.3.27, 46, 49, 59, 70; III.4.10; III.5.21, 24, 76, 92, 143; III.6.34; IV.1.59, 129 (= *ship's boy*), 148; lovely —, IV.2.17; Narcissus was a sad —, IV.2.32; wanton —s, V.1.86, 116; *Epil.* 2. *See* **School-boy** *and* **Smallness.**

Brace. *n.* a — of horses, III.1.20.

Bracelet. *n.* his iron —s (= *handcuffs*).

Brain. *n.* how her — coins! IV.3.34; knock thy —s out, II.2.221.

Brake. *n.* [*Qo.* beake] he has mistook the — I meant, III.2.1.

Branded. *p. p. adj.* a — villain, II.2.202.

Brave. *adj.* a — patience, II.2.59; II.5.22; III.1.78, 81; III.5.61; III.6.43, 233; IV.2.73; six — spirits, IV.2.73; IV.2.102; V.1.167; V.3.4, 82, 115; V.4.95.

Bravely. *adv.* i. (= *courageously*), II.2.256; III.6.101; V.4.73.

ii. (= *finely*) IV.2.154.

Bravery. *n.* (= *display, pomp*), IV.2.154.

Brawny. *adj.* his arms are —, IV.2.126.

Bread. *n.* his army full of — and sloth, I.1.159; swore by wine and —, III.5.47; white —, III.5.80.

Break. i. *v. i.* I.2.73; sigh will — from one of them, II.1.40; bright eyes — each morning 'gainst thy window (= *dawn*), II.3.9; virtue, like a hidden sun, —s through his baser garments, II.5.24; your silence should — out (= *become violently angry*), III.1.62; — comely out before him, III 5.19; III.6.84; girth —, V.4.74.

ii. *v. t.* I.2.86; dar'st thou — first (*sc.* the compact), III.3.45; she swore by wine and bread she would not — (*sc.* her pledge), III.5.47; for —ing prison, III.6.114; that *broke* thy prison, III.6,139; V.1.55.

Breast. *n.* my —s, I.3.67; the circuit of my —, III.1.46; III.4.26.

Breast. *v. t.* out —ed (= *outsung*), V.3.127.

Breath. *n.* out of —, I.3.82; thy — of mercy, III.6.158; — of tigers (= *endurance*), V.1.40; with the same — smiled (= *at the same moment*), IV.1.93; — of Mars, V.1.52.

Breathe. *v. i.* I.4.27; my mistress —d on me, III.1.28; III.3.34; any lady —ing (= *alive*), V.3.89.

Breathless. *adv.* almost — swim, *Prol.* 24.

Breech. *n.* blow wind i' th' — on 's, II.3.47; let fall the birch upon the —es of the small ones, III.5.111.

Breed. *v. t.* which —s a deeper longing, I 1.190; where were you *bred*, II.3.64; II.5.5; feeding me to — me strength, III.1.119; drink a good hearty draught, it —s good blood, III.3.17; we were not *bred* to talk, III.6.28; their lives might — the ruin of my name, III.6.240.

Breeder. *n.* a noble — and a pure, *Prol.* 10.

Briar. *n.* base —s, II.2.143.

Bride. *n.* lie fore — and bridegroom's feet, I.1.14; lead on the —, I.1.208.

Bride. *v. t.* a man of 80 winters who a lass of 14 —d, V.1.109.

Bridegroom. *n.* lie 'fore bride and —'s feet, I.1.14; the visages of —s, V.4.127.

Bride-habited. *adj.* I am — but maiden-hearted, V.1.150.

Bridehouse. *n.* may on our — perch or sing, I.1.22.

Brief. *adv.* —, I am (= *in brief*), V.1.118.

Bright. *adj.* II.2.35; II.2.236; II.5.35; a — bay (*sc.* horse), III. 6.78; lady —, III.5.125; III.6. 146; — lamps of beauty (= *eyes*), IV.2.39.

Bright. *adv.* V.1.3.

Brim. *v. t.* the camp a cestron —med with the blood of men, V.1.47.

Brine. *n.* — they wept, I.3.22; I have not closed mine eyes, save when my lids scour'd off their — [*Qo.* bine] (= *tears*), III.2.28.

Bring. *v. t.* This is the fear we —. *Prol.* 21; I.1.23; I.2.10; I.2, 94; fate hath *brought* them off (= *rescued*), I.3.41; urns and odours — away, I.5.1; this funeral path —s (*sc.* you) to your household's grave, I.5.11; II.2. 240, 268; II.3.54; II.4.22; II.6. 3; III.1.99; III.3.2, 49; III.6. 2, 164,221; IV.1.17, 25, 71, 109; IV.2.64; I — you news, IV.2.56; IV.2.74; IV.3.17; may — her to eat (= *induce*), IV.3.82; IV.3. 88; V.2.24; might be *brought* to play at tennis, V.2.56.

Broach. *v. t.* babes —d on the lance, I.3.20.

Broad. *adj.* a — beech, III.3.41; IV.2.84.

Broken. *p. p. adj.* — piece of matter (= *fitful, incoherent*), IV. 3.5. *See* **Unbroken.**

Brook. *n.* (= *rivulet*), II.6.6.

Broom. *n.* I can sing *The* —, IV. 1.107.

Broth. *See* **Plumbroth**, III.5.5.

Brother. *n.* my —'s heart, I.1. 128; our all-royal — (*sc.* -in-law), I.3.12; III.6.195, 226; IV.1.101; IV.2.47, 50, 55.

Brow. *n.* my —s, II.3.81; do the deed with a bent —, III.1.101; IV.2.19; his — is grav'd, V.3.45.

Brown. *adj.* a pretty — wench, III.3.39; this — manly face, IV.2.42; nearer a — than black, IV.2.79.

Bruise. *n.* III.6.88.

Buckle. *n.* thrust the — through.

Buckle. *v. t.* more —d with strong judgment, I.3.57; III.6.57.

Bud. *n.* II.2.142.

Budge. *v. i.* — not from Athens, I.1.223.

Bulrush. *n.* a wreath of —, IV. 1.84.

Burden. *n.* the — on 't was *Downa, downa*, IV.3.9 (= *refrain*).

Burn. i. *v. t.* he will not suffer us to — their bones, I.1.43.

ii. *v. i.* IV.3.27, 38; let the temples — bright with sacred fires, V.1.3.

Burst. *n.* the — of a battle, V. 1.61 (*Stage Dir.* p. 86); — of clamour, V.3.77.

Bury. *v. t.* now — me, II.2.279; in that I 'll — thee and all crosses else, III.6.126; gather flowers to — you, IV.1.78; his brow is *graved* and seems to — what it frowns on, V.3.46.

Bush. *n.* III.6.11.

Business. *n.* I.1.162, 196, 214; I.3.31; II.1.16; II.2.89; dares any so noble bear a guilty — [*var. conj. baseness*], III.1.90; III.5.54; IV.1.4; IV.3.7; V.1.21; arms in assurance my body to this —, V.1.135; a blot i' th' —, V.2. 81; V.3.92.

But. *adv.* (= *only*) *Prol.* 25; I.1. 229; I.2.12, 87; I.3.67, 83; II.1. 26; II.2.103, 155, 198, 205, 209, 214, 234; II.3.19, 27, 33; II.5. 40, 55; III.1.33, 75, 87, 108, 116; III.2.11; III.5.52, 144; III.6. 15, 18, 91; IV.1 37; IV.2.26, 47; V. 1.19, 165; V.2.20; V.3.21, 133; V.4.83, 129, &c.

But. *prep.* (= *except*), I.1.81; I. 2.27, 31, 94; II.2.41, 42, 77; III. 1.80, 91; III.2,5; III.5.83; III. 6.87, 105, 192, 239, 250; IV.1.27, 42, 80; IV.3.21; V.2.84; V 3. 9, 140; V.4.75, &c. *So-called*

negative relative (= *that . . . not*) No toy — was her pattern, I.3.72.

But. *conj.* I.1.3, 46, 97, 124, 137, 145, 168, 183, 291; I.2.33, 89, 111; I.3.30, 59, 90; I.4.10, 36; II.1.16, 38; II.2.43, 45, 120, 125, 161, 162, 194, 230, 263; II.3.2; II.5.5; III.1.61; III.2.24, 37; III.6.44, 57, 64, 78, 117, 214, 216, 261; IV.1.29, 42, 43, 51, 60, 66, 121, 125; IV.2.20, 32, 54, 95, 117, 124, 131, 144; IV.3.43, 63, 85; V.1.103, 151, 152, 154, 171; V. 2.26, 32, 63, 83, 111; V.3.47, 51, 81; V.4.82, 83; *Epil.* 2; &c., &c.

Button. *n.* sweeter than her gold —s on the boughs (= *buds*), III. 1.6.

Buy. *v. t.* I would — you, I.1.122; III.4.22; V.3.112, 113; many will not — his goodness with this note, V.4.42; — dear love, V.4. 111.

Buz! *interj.* Tell ten! I have posed him! —! III.5.79.

By. *prep.* I.1.62, 107, 177, 189; I.2.19, 47, 50; I.3.63, 64; I. 4.15, 17; II.1.26; II.2.134, 147, 222, 266; II.3.51, 56, 60; II.5. 50; II.6.34; III.1.21, 33, 103, 105, 114; III.3.14, 45; III.4.15; III. 5.5, 21, 47, 49, 62, 107, 110, 126, 135; III.6.58, 81, 136, 195, 196, 197, 199, 200, 202, 203, 204, 205, 225, 289; IV.1.43, 44, 58, 64, 112, 118, 127; IV.2.17, 65, 76, 77; V. 1.116; V 2.86; V.4.28.

By. *adv.* laid — his club, I.1.67; II.2.104; fast —, II.6 6; that grew —, IV.1.89; V.1.11; must needs be — (= *present*), V.3.31; if I were —, V.3.60; and — and — out-breasted, V.3.127.

Cabin. *v. i.* they two have —ed, I.3.35.

Calkin. *n.* the —'s did rather tell than trample, V.4.55 (= *horse-shoe tips*).

Call. i. *v. i.* the king —s for you, I.2.84.

ii. *v. t.* I.3.85; I.4.22; —ed Narcissus, I.4.22; II.2.183, 250; II. 3.77; III.1.38, 64, 108; —ed a wolf, III.2.10, 15; the screech-owl —s in the dawn, III.2.36; III.3.32; I —ed him now to answer, III.6.151; III.6.160; IV. 1.111; IV.3.45; V.1.78; V.4. 123.

Camp. *n.* V.1.46.

Can. *v. aux.* I.1.86, 169; I.2.43; I.4.43; II.1.18; II.2.57; III.6. 139; IV.1.106, 107, etc. *Followed by* not:—I.1.111, 120; I.3.18, 47; II.2.113, 115, 157, 216; II.6.18; III.1.50, 111; III.2.9, 14; III.6. 275, 286; IV.1.46; IV.2.54, 102, 152; IV.3.51; V.1.18, 121, etc.

Canon. *n.* (= *social rule*), I. 2.55.

Cap. *n.* III.5.17.

Capacity. *n.* most coarse frieze —ies, III.5.8.

Capanëus. *pr. n.* (*See* Note.) King — was your lord, I.1.59.

Capital. *adj.* T' instruct me against a — grief indeed, I.1.123.

Captive. *n.* wast near to make the male to thy sex —, I.1.81.

Captivity. *n.* II.1.37; II.2.97.

Card. *n.* go to dinner, and then we 'll play at —s, V.2.108.

Care. i. *v. t.* what — for what thou feel'st not, I.1.180.

ii. *v. i.* II.6.13; I — for nothing, III.2.6; III.6.58; not — for me, V.2.83.

Careless. *adj.* past slightly his — execution, I.3.29; her — wear, I.3.73; her — tresses, IV.1.83.

Carrack. *n.* (*Qo.* carecke) make a — of a cockle-shell, III.4.14.

Carrier. *See* **Quarter-Carrier**, I. 2.108.

Carry. *v. t.* to — such a business, I.1.162; my life, if then thou — it (= *conquer*), III.1.78; — it sweetly and deliverly, III.5.29; — your tail, III.5.34; III.6.259; what a brow he —ies, IV.2.19.

Carve. *v. t.* — her (*ethical dat.*

= '*for*' or '*to her*'), IV.3.76. *See* **Crave**, II.2.91.

Casque. *n.* (*Qo.* caske), III.6.62.

Cast. *v. t.* something I may — to you (= *leave*), II.1.2; — yourselves into a body, III.5.20; never — your child away for honesty, V.2.21; —s himself the accounts (= *adds up*), V.2.58; by —ing her black mantle, V.3.25.

Castor. *pr. n.* By —! III.6. 136.

Catch. *v. t.* to — one (*sc.* minnow), I.1.117; which is not —ing (= *infectious*), I.2.45; her attention, IV.3.68; V.1.87.

Cauldron. *n.* a — of lead and usurer's grease, IV.3.80.

Cause. *n.* our — cries for your knee, I.1.200; II.2.224; III.5. 120; III.6.69; my — and honour guard me, III.6.92; I know your cunning, and I know your —, III.6.120; so we may fairly carry our swords and — along, III.6. 260; IV.2.98, 144; V.1.73; no such —, *Epil.* 12.

Cedar. *n.* II.6.4.

Celebration. *n.* this —, I.1.131; omit not anything in the pretended —, I.1.210.

Celerity. *n.* with that — and nature, I.1.202.

Centre. *n.* the — (*sc.* of the earth), I.1.115.

Ceremony. *n.* treble —, I.4.8; the heart of —, III.1.4.

Ceres. *pr. n.* the teeming —' foison, V.1.53.

Cestron. *See* **Cistern**, V.1.46.

Certain. *adj.* I.2.40; II.3.24; most — you love me not, III.1. 101; death is —, V.4.18; *Superl.* tott'ring Fortune, who at her —'st, reels, V.4.21.

Certain. *adv.* that was a fair boy, —, II.2.120.

Certainly. *adv.* II.2.62; III.6. 137.

Chaff. *n.* the witless — of such a writer, *Prol.* 19.

Chaffy. *adj.* a — lord (= *worthless*), III.1.41.

Challenge. *v. t.* III.1.8.

Chamber. *n.* II.1.20, 24.

Chambermaid. *n.* III.5.126.

Chance. *n.* voluble —, I.2.67, 116; the — of war, II.2.3; a thousand —s, II.2.94; thrice blessed —, III.1.13; if it be your — to come, IV.3.18; what pity enough for such a — (= *mischance*), V.3.60; what is the —, V.3.66; — would have it so, V. 3.75; P. had the best boding —, V.3.77.

Chance. *v. t.* have —d to name you here, II.1.15.

Changeling. *n.* a — to him, a mere gipsy, IV.2.43.

Chapel. *v. t.* give us the bones... that we may — them, I.1.50.

Chaplet. *n.* —s on their heads of daffadillies, IV.1.73.

Character. *n.* his nose stands high, a — of honour (= *mark*), IV.2.110.

Chare. *v. t.* all 's —d when he is gone (= *done, worked out*), III. 2.21.

Charitable. *adj.* her — heart, I. 2.25.

Charity. *n.* the — of one meal lend me, III.1.73.

Charm. *n.* this — that I told you of, IV.3.16.

Charm. *v. t.* his behaviour so —ed me, V.3.119.

Charmer. *n.* you heavenly —s (= *gods*), V.4.131.

Charge. *n.* I have this — too (= *command*). *P.* To discharge my life, II.2.262; you bear a — there too (= *have a duty*), V.2. 101.

Charge. i. *v. i.* (*sc.* the enemy), II.2.197, 251; III.6.74, 82.

ii. *v. t.* I — you (= *command*), I. 1.222; and —d me live to comfort this unfriended, V.3.141.

Charging-staff. *n.* a — embost with silver, IV.2.140.

Chase. *n.* [Venus] whose — is this world, and we in herds her game (= *hunting preserve*), V. 1.131.

Chaste. *adj.* — blushes, II.2.140; — nights, III.6.200; — Diana, IV.2.58; white as —, V.1.139.

Chastise. *v. t.* I.4.6.

Chastity. *n.* II.2.142; IV.2.60.

Chatter. *v. i.* —ing pie, I.1.21; —ing, cursing, IV.3.27.

Chaucer. *pr. n.* —, of all admir'd, the story gives, *Prol.* 13.

Cheap. *adj.* too too —, V.4.15.

Cheaply. *adv.* I purchase —, V. 3.113.

Cheek. *n.* Fortune at you dimpled her — with smiles, I.1.66; your grief is written in your —, I.1.109; —s of damask roses, IV.1.74.

Cheer. *n.* good —, I.1.233; heavy —s (= *sad visages*), I.5.4.

Cheerfully. V.4.39.

Cheerily. *adv.* (*Qo.* cheerely) weigh, my hearts, —, IV.1.144.

Cherish. *v. t.* III.1.51.

Cherry. *n.* her twinning —ies (= *lips*), I.1.78.

Cherry. *adj.* — lips, IV.1.74.

Chestnut. *adj.* the — mare, V. 2.61.

Chicken. *n.* alas, poor — (*sc.* Palamon), V.2.96.

Chide. *v. t.* to be so *chid* (= *rebuked*), II.1.42; I — him not, III.1.107.

Chiding. *n.* 't is but a —, II.3.27.

Child. *n.* this — (= *play*), *Prol.* 16; Primrose, firstborn — of Ver, I. 1.7; all dear Nature's —ren sweet, I.1.13; sisters' —ren, nephews to the king, I.4.16; —ren of grief and ignorance, II. 2.55; play the — extremely, II. 2.206; love, what a stout-hearted — thou art, II.6.9; with — by him, IV.1.127; what a mere — is Fancy, IV.2.52; maids with —, IV.3.36; V.2.22, 41, 94; V.4.3; are —ren in some kind, V.4. 134.

Childishly. *adv.* (*See* **Innocent**), IV.1.39.

Chin. *n.* my poor —, I.2.54.

Chirp. *v. i.* crickets —, III.2. 35.

Choice. *n.* take your —, II.5.54; III.1.88; make —, III.6.285; I have no —, IV.2.35; so fair a — (*sc.* of a wife), V.2.92.

Choke. *v. t.* with an eye-glance to — Mars's drum (= *silence*), V. 1.80.

Choose. i. *v. i.* I 'll —, and end their strife, IV.2.2.

ii. *v. t.* III.6.45; I should — one, V.1.153.

Chop. *v. i.* come between, and — on some cold thought, III.1.13.

Chorus. *n.* [*Qo.* choris, *rhyming with, Morrice*] III.5.107.

Chough. *n.* [*O. Edd.* Clough] — hoar, I.1.20. (*See Introd.*, § 43.)

Cicely. *pr. n.* —, the sempster's daughter, III.5.44.

Circle. *n.* the — of his eyes show fire within him [*Query* circles], IV.2.81.

Circuit. *n.* the — of my breast, III.1.46.

Cistern. *n.* [*Qo.* cestron] makes the camp a — brimmed with the blood of men, V.1.46.

City. *n.* I.2.3; I.4.47; this world 's a — full of straying streets, I. 5.15; IV.1.97; the stony girths of —ies, V.1.55.

City-wife. *n.* a proud lady and a proud —, IV.3.44.

Clamour. *n.* —s through the wild air flying, I.5.6; this burst of —, V.3.77.

Clanging. *n.* — of armour (*St. Dir.* p. 86), V.1.61.

Clap. *n.* — of thunder, III.6.83.

Clap. *v. t.* I 'll — more irons on you (= *quickly put*), II.2.373; Fame and Honour . . . should — their wings, IV.2.23; — her

aboard to-morrow night and stow her, II.3.32.

Clasp. *v. t.* II.2.32.

Clean. *adj.* strong and — (= *well-shaped*), IV.2.114.

Clear. *adj.* to make petition —, I.1.157; we are more — spirits, V.4.13. *See* **Clear-spirited.**

Clear. *v. t.* — his own way, III.1.56; Pal. has —ed you, IV.1.18.

Clear-spirited. *adj.* — cousin, I.2.74.

Cleave. *v. t.* —ing his conscience into twain, I.3.46. *See* **Crave,** II.2.91.

Clip. *v. t.* — my yellow locks, III.4.20.

Clock. — that tells our woes, II.2.42.

Clog. *n.* these house —s away. *See* **House,** III.1.43.

Close. *adj.* (= *secret*) he shall keep —, II.6.6; — in the thicket, III.5.13; I keep — for all this, — as a cockle, IV.1.128; tells — offices the foulest way (= *private*), V.1.22. *See* **Concealment.**

Close. *adv.* III.6.57.

Close. *v. t.* to — mine eyes, II.2.93; not —d mine eyes, III.2.27; — thine eyes, V.4.96.

Clothes. my —, II.6.32.

Cloud. *n.* like lazy —s, II.2.14; in hallowed —s (*sc.* of incense), V.1.4; blue —s the masoned turrets, V.1.54.

Clown. *n.* the beast-eating —, III.5.131; say the schoolmaster's no —, III.5.141.

Club. *n.* Hercules . . . laid by his —, I.1.67.

Coarse. *adj.* most — frieze capacities, III.5.8; two — smocks, V.2.84.

Coast. *n.* — of Barbary-a, III.5.60.

Coat. *n.* my green —, III.4.19.

Cockle. *n.* Close as a —, IV.1.129.

Cockle-shell. *n.* III.4.14.

Cocklight. *n.* (= *cock crow, morning twilight*), IV.1.112.

Coil. *n.* what a — he keeps (= *tumult*), II.4.18.

Coin. *v. i.* how her brain —s! IV.3.34.

Coinage. *n.* musical —, I.3.76.

Cold. *adj.* dead — winter, II.2.45; a — coward, II.2.255; durst better have endured — iron than done it, II.6.10; some — thought (= *chaste*), III.1.13; quit me of these — gyves (= iron), III.1.72; III.4.1; a — beginning (*pun on* 'all hail'), III.5.101; the dead — ashes of their sons, IV.2.5; all moist and —, V.1.93; — and constant, V.1.137; flint, — as old Saturn, V.4.62.

Coldly. *adv.* (= *calmly, coolly*), let me deal — with you, II.2.185.

Collect. *v. t.* those —ed here, III.5.103.

Colour. *n.* i. (= *pretext*) where every evil hath a good —, I.2.39.
ii. (= *hue*) II.2.129, 150; of several —s, IV.1.85; not wanton white, but such a manly —, next to an auburn, IV.2.124.

Combat. *n.* V.3.78; the —'s consummation is proclaimed, V.3.94.

Combat. *v. t.* — me, II.2.199; to be —ed, IV.3.82.

Come. *v. i.* we — unseasonably, I.1.168; I.2.106; that honour which his enemy [*sc.* doth] — in, I.2.109; this rehearsal —s in like old importment's bastard, I.3.79; I.5.7; II.1.3, 14, 45; my hour to — (= *the rest of my life*), II.2.6; II.2.44, 140, 150, 200, 279; II.3.14, 17, 58, 70, 74; II.4.21; III.1.12, 71, 74; III.3.3, 5, 49; III.5.12, 59, 66, 73, 89, 119, 120, 137, 158; III.6.11, 76, 103, 127, 302, 305; IV.1.4, 50, 103, 134, 139, 144; IV.2.50, 56, 71, 152; IV.3.8, 18, 20, 67, 72, 87; V.1.9, 135; V.2.4, 11, 40, 41, 49, 69; V.3.103, 107; V.4.9, 21, 61, 67, 81; *Epil.* 10.

Comely. *adv.* break — out before him, III.5.19; V.2.48.

Comet. *n.* —s prewarn, V.1.51.

Comfort. *n.* good —, I.1.129; I.1.148; now turn we towards your —s, I.1.234; 2.2.9; two —s, II.2.58; be of good —, IV.1.17; bring forth —, IV.3.89; V.4.3; this poor —, V. 4.14.

Comfort. *v. t.* II.1.43; the gods — her, IV.1.48; to — this unfriended, V.3.141.

Command. *v. t.* I.2.56; —s men service, I.2.69; as you —ed, III.5.32; — him die, II.5.41; why her eyes — me, III.6.169; — and threaten Love, IV.2.39; yours to —, V.2.70.

Commend. *v. t.* delay —s us to a famishing hope, I.1.167; I — thee [*sc.* to Heaven. = *I bless thee*], III.6.103; let the altars in hallowed clouds — their swelling incense, V.1.4; — we our proceeding, V.1.75; — me to her, V.4.31, 35.

Comment. *v. t.* or what fierce sulphur else, to this end made, I — not, V.4.65.

Commit. *v. t.* I.3.69; sins have I —ted, IV.2.58.

Common. *adj.* to follow the — stream, I.2.10; — conversation, II.2.74.

Commune. *v. i.* come to eat with her, and to — of love (= *converse about*), IV.3.67.

Companion. *n.* II.3.56; IV.3.78; V.1.119.

Company. *n.* draw up the —, III.5.23; have your —, III.5.65; III.5.107; kept her —, V.2.2.

Compass. *n.* (*of a ship*). IV.1.141.

Compassion. *n.* say I felt — to them both, III.6.213; III.6.239, 271; sweet —, IV.1.11; he's gray-eyed, which yields — when he conquers, IV.2.132.

Compel. *v. t.* fight like —led bears, III.1.68. [*F2* coupel'd.]

Complexion. *n.* IV.2.43; — nearer a brown than black, IV.2.78; his — is as a ripe grape ruddy, IV.2.95.

Compose. *v. t.* worth so —d a man (= *a man so —d*), V.3.86.

Compound. *v. t.* —ed odours, IV.3.74.

Concealment. *n.* tells close offices the foulest way, nor names —s in the boldest language, V.1.123.

Conceive. *v. t.* i. by mine own [speech] I may be reasonably —d, I.2.48 (= *understood*).
ii. women new —d, IV.2.128; that eye of yours —s a tear, the which it will deliver, V.3.137.

Concern. *v. t.* their lives — us, I.4.32; it —s your credit, III.6.223; —ing, IV.1.2.

Condemn. *v. t.* what not, —ed, I.3.65; II.6.14.

Condition. *n.* on fail of some —, I.2.105; on what —s, III.6.252; will you, Arcite, take these —s, III.6.264; new —s (= *terms*), IV.1.29.

Confess. *v. t.* a —t traitor, III.1.35; V.4.116.

Confessor. *n.* large —s (= *boasters of their viciousness*), V.1.105.

Confine. *v. t.* IV.3.64.

Confirm. *v. t.* III.6.104; no voice, sir, to — her that way, V.2.15.

Confound. *v. t.* (= *destroy*) something I would —, V.1.28; this battle shall — both these brave knights, V.1.166.

Conjuring. *n.* these are strange —s, III.6.201.

Conjuror. *n.* a —; raise me a devil now, III.5.84.

Conquer. *v. t.* II.2.36; compassion when he —s, IV.2.132; the —ed triumphs, the victor has the loss, V.4.113.

Conscience. *n.* I.3.46; II.4.12; wild —s III.3.24; o' my —, IV.2.87; against his —, *Epil.* 8.

Consent. *n.* against my —, II.1.13.

Consider. *v. i.* let him —, I.1.105;

nor gain made him regard nor loss —, I.3.30; II.6.27; by so —ing, V.4.4.

Constant. *adj.* there — to eternity it lives, *Prol.* 14; II.1.32; — queen, V.1.137.

Constantly. *adv.* I.4.20.

Constellation. *n.* a shining —, IV. 2.18.

Constrain. *v. t.* II.2.272.

Consume. *v. t.* quarrels — us, II. 2.90.

Consumer. *n.* O grief and time, fearful —s, you will all devour, I.1.70.

Consummation. *n.* the combat's — is proclaimed by the wind instruments, V.3.94.

Contemn. *v. t.* this is he —s thee, III.6.143.

Contemplative. *adj.* mute, —, V. 1.138.

Contempt. *n.* my — (*sc.* of my duty), III.6.115.

Contend. i. *v. t.* peril and want —ing (= *opposing*), I.3.37.

ii. *v. i.* —ing lovers, IV.2.66.

Content. *n.* to his bones sweet sleep! — to you, *Prol.* 30; a more — II.2.100; — and anger in me have but one face, III.1.107; of more —, V.4.16.

Content. *adj.* —: the sports once ended we'll perform, II.3.58; be —, III.1.81; III.6.264, 379, 301; V.2.75.

Content. *v. t.* III.6.299; any way — ye, *Epil.* 14.

Contention. *n.* make me their —, III.6.253; the grace of the —, V.4.108.

Contentious. *adj.* their — throats, V.3.125.

Continue. *v. t.* I.3.97; she —s this fancy, IV.3.42; the file and quality I hold I may — in thy band (= *retain*), V.1.162.

Continually. *adv.* II.2.268; IV. 3.2.

Convent. *v. t.* (= *assemble*) all our surgeons — in their behoof (*imperat.*), I.4.31; we — nought else but woes, I.5.9, 10.

Conversation. *n.* common —, the poison of pure spirits (= *vulgar intercourse*), II.2.74.

Convey. *v. t. stage dir. p.* 88.

Convulsion. *n.* torturing —s [*sc.* of old age], V.1.113.

Cool. *v. t.* under the shadow of his sword may — us, I.1.92; paid with ice to — 'em, I.2.34.

Cope. *v. i.* I have foregone, or futurely can — [*sc.* with], I.1. 174.

Cord. *n.* —s, knives, drams, precipitance, I.1.142.

Corect. *See* **Court, Crown.** IV. 2.109.

Corn. *n.* a field of —, II.3.78.

Corner. *n.* I.3.36.

Cornet. *n.* short flourish of —s, *st. dir.*, II.5.1; V.3.89, pp. 97, 98. *See* **Trumpet.**

Corrector. *n.* great — of enormous times, V.1.62.

Corruption. *n.* (*sc.* of blood) I.2. 74; to keep us from — of worse men, II.2.72.

Corslet. *v. t.* when her arms shall — thee (= *clasp thee as in a* —), I.1.177.

Cost. *n.* welcomes to their —, III.5.128.

Cost. *v. t.* — us the loss of, V.4. 110.

Costliness. *n.* his richness and — of spirit lookt through him, V. 3.97.

Costly. *adj.* be more — than your suppliant's war, I.1.132.

Couch. if thou — but one night with her, I.1.182.

Could. *See* **Can.** I.1.168; II.1.42; II.2.67, 123, &c.

Counsel. with — of the night I will be here (= *secresy*, cf. 'to keep one's own —'), III.1.83.

Count. *n.* when our — [*sc.* of years] was each eleven, I.3.53.

Count. *v. t.* i. (= *number*) —ing the flinty pavement, V.4.58.
ii. (= *consider*) these that we — errors, IV.2.31.

Counter-reflect. your sorrow beats so ardently upon me that it shall make a — 'gainst my brother's heart, and warm it to some pity, I.1.127.

Country. *n.* II.2.7; that cursed man that hates his —, II.2.201; II.5.5; III.6.290.

Country. *adj.* some — sport, III.5.97; — pastime, III.5.102.

Couple. *v. i.* (= *form pairs*), III. 5.32. *See* **Compel.**

Courage. *n.* III.3.5; mercy and manly —, V.3.43.

Courageous. *adj.* — cousin, V. 4.38.

Course. *n.* up with a — or two (= *sail. See Notes*), III.4.10; hold your —, III.6.304; a wise —, IV.1.126; direct your — (*sc.* ship's course), IV.1.142.

Court. *n.* i. (= *palace*), I.2.75; the — of Creon, II.2.105; II.5. 28.
ii. (= *—yard of a prison*), II.2.99.

Court. *adj.* the — hurry (= excitement *at* —), II.1.17.

Court. *v. t.* when the west wind —s her gently, II.2.138; as if she ever meant to — his valour [*Qo.* **Corect.** *Which see.*], IV. 2.109.

Courtier. *n.* lords and —s, IV.3.35.

Cousin. *n.* [*Qo.* cosen *passim*], dear — Palamon. Cozener Arcite! III.1.43; I.1.222; I.2.2, 74; II.2.1, 4, 6, 55, 70, 91, 96, 107, 126, 131; II.4.16; III.1.23, 37; III.3.1, 23, 26, 37, 44; III. 6.1, 18, 37, 44, 47, 53, 61, 65, 69, 73, 82, 101, 106, 107, 112, 117, 125, 166, 175, 180, 188, 248, 262, 294, 299; IV.2.154; V.1.31; V. 2.90, 91; V.4.38, 48, 93, 109. *See* **Coz.**

Coward. *n.* a cold —, II.2.255; III.3.12; III.6.104.

Coy. *adj.* the — denials of young maids, IV.2.11.

Coz. *n.* (= *cousin, q. v.*) III.1.29; fair —, III.1.52; my —, my —, III.1.58; III.3.20, 30, 34; V.1. 23, 33.

Cozen. *v. t.* that hostler must rise betimes that —s him, V.2.60.

Cozener. *n.* dear cousin Palamon. — Arcite! III.1.44.

Crack. *v. t.* our livers perish'd, —t to pieces with love, IV.3.20; curb would —, V.4.74.

Cradle. *n.* oxlips in their —s growing, I.1.10 ("*the root-leaves of the oxlip are cradle-shaped, but circular instead of long.*" *Mr. Wm. Whale's note, quoted p.* vi. *of the Forewords to N. S. S. reprint of Spalding's 'Letter'*); the like innocent — (= *her bosom*), I.3.71.

Cramp. *n.* the aged — V.1.110.

Crank. *n.* the —s and turns of Thebes, I.2.28.

Crave. *v. t.* that —s a present medicine, I.1.191; his sports, though —ing seriousness and skill, I.3. 28; — our acquaintance [*var. conj.*], II.2.91; which —d that present time, V.3.64.

Craze. *conj. for* **Crave,** II.2.91.

Creation. *n.* born to uphold — in that honour, I.1.82.

Creature. *n.* your most unworthy —, II.5.40; a right good —, V. 4.34.

Credit. *n.* the — of our town (= *reputation*), III.5.56; it concerns your — (= *fair fame*), III.6. 223.

Creon. *pr. n.* I.1.40, 150; I.2.62, 99.

Crestfallen. *adj.* so weak and — with my wants, III.6.7.

Cricket. *n.* the —s chirp, III.2.35.

Crime. *n.* the —s of nature, I.2.3.; —s many and stale, V.4.10.

Cripple. *n.* make a — flourish with his crutch, V.1.82.

Cross. *n.* I'll bury thee and all —es else (= *troubles*), III.6.127.

Cross. *v. t.* lest this match between 's be —t ere met, III.1.98; I saw from far off — her (*sc.* path), IV.1.100; by no mean — her, IV.1.118; what young maid dare — 'em (*sc.* Pal.'s eyes), IV.2.40.

Crow. *n.* the —, I.1.19; pecks of —s, I.1.42.

Crown. *n.* —s' title, III.1.22.

Crown. *v. t.* our —ed heads, I.1.52; labours — his memory, III.6.176; to — all this, III.6.208; honour — the worthiest, V.1.17; the price and garland to — the question's title, V.3.17. *See* **Court**, IV.2.109.

Cruel. i. *adj.* the wrath of — Creon, I.1.40; II.5.41; III.6.242.
ii. *adv.* I am — fearful, *Epil.* 3.

Cruelty. *n.* III.6.249; curse my —, IV.2.6.

Crutch. *n.* make a cripple flourish with his —, V.1.82.

Cry. *n.* widows' —ies, I.2.81; his learning makes no —, II.3.54; a deep — of dogs (= *pack*), II.5.12; IV.1.98, the — 's "a Palamon," V.3.67; the — was general "a P." V.3.80; V.3.91, 93.

Cry. i. *v. t.* make him — from underground, Prol. 17; your advice is —ed up with example (= *confirmed by*), I.2.13; I — amen to 't, I.4.3; III.5.7, 16; — woe worth me, III.6.249; IV.3.46, 47.
ii. *v. i.* our cause —ies for your knee, I.1.200; III.4.8; — for both, IV.2.54; if you do, love, I'll — (= *weep*), V.2.112.

Cuckoo. *n.* the slanderous —, I.1.19..

Cue. *n.* mark your —, III.5.94.

Cuff. *n.* I could for each word give a —, III.1.104.

Cull. *v. t.* when could grief — forth . . . fitt'st time, I.1.169.

Cum. *Lat.* III.5.133.

Cunning. *adj.* I.3.43; III.6.120.

Cunningly. *adv.* II.2.191; III.5.92.

Cupid. *n.* armed with thousand —s, II.3.31.

Curb. *n.* neither — would crack, V.4.74.

Cure. *n.* past all —, IV.1.138, V.2.8; in the way of —, V.2.19.

Cure. *v. t.* — their surfeit, I.1.190; this question, sick between us, by bleeding must be —d, III.1.114; —st the world o' the plurisy of people, V.1.65; V.1.82; V.2.22, 37.

Curious. *adj.* a — baldrick, IV.2.86 (= *curiously wrought*).

Curl. *v. t.* —ing the wealthy ears (*sc.* of corn), II.3.79; —ed [hair], IV.2.104.

Currant. *adj.* [*Qo.* current, *with a play on* currant (*fruit*) and current (*coin*)] I stamp this kiss upon thy — lip; sweet, keep it as my token, I.1.216.

Current. *n.* to swim i' th' aid o' the —, I.2.8.

Curse. *n.* the — of honour, II.2.54; the people's —s, II.2.110; the —s else of after ages, III.6.187.

Curse. *v. t.* — ever-blinded fortune, II.2.38; —d man, II.2.201; III.6.104; shall — me and my beauty, III.6.247; — my cruelty, IV.2.6; —ing, IV.3.28; —s a suing fellow, IV.3.48; a —d haste, V.4.41.

Curtis. *Actor named in stage dir* p. 95, T. Tucke, Curtis.

Curtsey. *n.* V.2.69, 70.

Curtsey. *v. i. Stage dir.*, p. 88.

Cut. *n.* (= *gelding*) he s' buy me a white — forth for to ride, III.4.22.

Cut. *adj.* — and long tail. *See Notes*, V.2.49.

Cut. *v. t.* III.4.19; her bells were — away, III.5.71; I'll be — a

pieces, III.6.256; IV.1.64; that —s away a life, V.3.141.

Cutpurse. *n.* baser in it than a —, II.2.213; a whole million of —s, IV.3.31.

Cynthia. *pr. n.* when — with her borrowed light, IV.1.150.

Daedalus. *pr. n.* Lat. III.5.115.

Daffodilly. *n.* chaplets on their heads of —ies, IV.1.73.

Dainty. *adj.* the — Dominie, II.3.40; a — madwoman, III.5. 72, 114.

Dainty. *adv.* II.2.130.

Daisy. *n.* —ies smell-less yet most quaint, I.1.5.

Dam. *n.* the — of horror, V.3.23.

Damage. *n.* what will the fall o' the stroke do —, I.2.113.

Damask. *adj.* cheeks of — roses, IV.1.74.

Damsel. *n.* III.5.84.

Dance. *n.* [*Qo. sometimes* daunce.] III.5.133, 150.

Dance. i. *v. t.* — a morris, III.5. 108; —s the morris, V.2.51.
ii. *v. i.* II.3.8, 45; III.5.74, 81, 159; IV.1.75; V.2.47, 48; V.4. 59.

Danger. *n.* —s, III.6.202; proud of —s, IV.2.80.

Dangerous. *adj.* I.2.37; I.3.36; II.2. 272.

Dangle. *v. t.* my rapier from my hip to — it in my hand, I.2.57.

Dare. i. *v. incompl. pred.* I'll not —, I.1.203; I.2.71; I.3.2; II.2. 85; I must, I ought to do so, and I —, II.2.207; II.2.216, 253; II.3.73, 76; II.5.12, 56; my father *durst* better have endured cold iron, II.6.10; that thou *durst*, Arcite (= *I would that, &c.*)... how much I —, III.1.57, 59; III.1.89; III.3.45; III.6.105, 128, 144; —s think her his (*speaking of self in the third person*), III.6.149; III.6.166, 261, 305; IV.2.40; *Epil.* 16.
ii. *v. t.* to — ill-dealing Fortune [*Qo.* dure.] (= *subdue, terrify: term from falconry; see Notes*), I.3.5.

Daring. *adj.* — deed of fate in wedlock, I.1.164.

Dark. *adj.* to thee no star be —, I.4.1; those —er humours (= *more melancholy*), V.3.53.

Darken. *v. t.* vapours, sighs, — the day, I.5.2.

Darkness. *n.* — lord o' the world, III.2.4; —, which ever was the dam of horror, who does stand accurst, V.3.22. [*Note the difference of sex in these personifications of* —.]

Dart. *n.* our well-steel'd —s, II.2.51.

Dart. *v. t.* —ed a spark, V.4.63.

Daughter. *n.* II.1.8, 10; II.3.44; II.6.38; III.3.29; III.5.44; IV. 1.20, 32, 65; V.4.24.

Dawn. *n.* calls in the —, III.2.36.

Day. *n.* I.1.59; I.5.2; II.1.8; II.4. 26, 27; III.1.66; III.2.26; III. 3.29; III.6.38, 71, 72, 220; IV. 1.37; IV.3.15, 21; V.1.9, 57, 60; a —'s journey [to the end of the world], V.2.73; V.2.104; V.4.98, 104, 124. *See* **Marriage** —.

Dead. *n.* none fit for the —, I.1. 141.

Dead. *adj.* the bones of our — kings, I.1.50; your — lords, I.1. 57; I.1.149; I.4.7, 24, 35; III. 6.273; — cold, II.2.45; IV.2.5.

Deadly. *adv.* — defiance, I.1.91; our dole more — looks than dying (= *death-like*), I.5.3.

Deæque. *Lat.* III.5.158.

Deaf. *adj.* I am — to all but your compassion, III.6.238.

Deaf. *v. t.* the echoes of his shame have *deaft* the ears, I.2.80; there is no —ing, but to hear (= *making one's self deaf*), V.3.9 [*Qo.* deeffing].

Deal. *n.* a great — short of, IV. 2.89.

Deal. *v. t.* let me — coldly with you, II.2.185; why then would you — so cunningly, II.2.191; I — but truly (= *act fairly*), II.2.205.

Dear. *adj.* all — nature's children sweet, I.1.13; I.1.31, 90, 139, 141; I.3.11; I.4.9; III.1.43; III.5.135; III.6.188, 193; V.4.13, 112. *Com.* —er, I.2.1; *Superl.* —est, II.5.38; V.3.112.

Dearly. *adv.* — sorry, V.4.129; most — [*O. Edd.* early] sweet and bitter, V.4.47.

Death. *n.* —'s most horrid agents, I.1.144; where —'s self was lodged, I.3.40; I.4.37; this world 's a city full of straying streets, and —'s the market-place, where each one meets, I.5.16; the day of my —, II.1.8; till our —s, II.2.115, 116; a — beyond imagination, II.3.4; II.3.18; II.6.16; try — by dozens, III.2.25; make — a devil, III.6.270; any — thou canst invent, III.6.281; wounds . . . . bleed to —, IV.2.2; he'll be the — of her, V.2.67; — is certain V.4.18; the stage of — (= *the scaffold*), V.4.123.

Deathbed. *n.* Marigolds on —s blowing, I.1.11.

Debt. *n.* III.6.18.

Decay. *n.* —s, I.2.32; —s of many kinds, I.2.29.

Decay. *v. i.* a love that grows as you —, V.3.111.

Deceive. *v. t.* you are —d, III.6.48; the —ing part freezes, IV.3.38.

Decently. *adv.* cast yourselves into a body —, III.5.20.

Decider. *n.* [*Qo.* descider, *as if from scindo*] the true — of all injuries, III.6.153; V.1.63.

Decision. *n.* this —, V.3.3.

Deck. *v. t.* — the temples, II.2.23.

Decking. *n.* my most serious — (= *adornment*), I.3.74.

Deed. *n.* this good —, I.1.32; I.1.164; III.1.101; III.6.193; —s of honour, V.3.12.

Deem. *v. t.* me thou —'st at Thebes, III.1.26.

Deep. *adj.* in this — water, *Prol.* 25; I.3.43; a — cry of dogs, II.5.12; *Comp.* a —er longing, I.1.190; —er matter (= *more important*), I.1.109. *See* **Heart-** —, **Knee-** —.

Defiance. *n.* deadly —, I.2.91.

Defier. *n.* the intelligence of state came in the instant with the — (= *herald declaring war*), I.2.107; to those that boast and have not, a — (= *scorner*), V.1.120.

Defy. *v. t.* III.6.25.

Deify. *v. t.* —ies alone voluble chance, I.2.66.

Deity. earn'st a — equal with Mars (= *godhead*), I.1.227; the —ies, V.4.108.

Delay. *n.* I.1.166.

Delay. *v. t.* III.6.10.

Delight. *n.* all —s, II.2.44.

Deliver. *v. t.* What's your request? — you for all (*sc.* your answer), I.1.38; I would I were really that I am —ed to be, II.1.6; one eye of yours conceives a tear, the which it will — (= *bring forth*), V.3.138.

Deliverance. *n.* (= *utterance*) a divided sigh, martyr'd as 't were i' the —, II.1.40.

Deliverly. *adv.* (= *skilfully*) carry it sweetly and —, III.5.29.

Demand. *n.* [*Qo.* demaund] II.1.9.

Demonstration. *n.* such heart-pierced —, I.1.124.

Denial. *n.* the coy —s of young maids, IV.2.11.

Deny. *v. t.* who shall — me (= *forbid*), II.2.167; III.2.24; this cousin that —ies it, III.6.166; speak, not to be —ied, III.6.186; tremble to — a blushing maid (= *refuse*), III.6.204; III.6.234.

Depart. *n.* since his — (= *departure*), I.3.27.

Depart. i. *v. i.* (= *go away*) —ed, I.3.34; ere I —ed, IV.1.6.

ii. (= *part*) I may — with little while I live, II.1.1.

Depend. *v. i.* III.1.51.

Depute. *v. t.* I.4.10.

Derry. (*refrain*) a — and a — and a down, III.5.139, 140.

Describe. *v. t.* —d, IV.2.89.

Descend. *v. i.* cries — again into their throats, I.2.82; the tree —s, V.1.169.

Deserve. *v. t.* II.5.42; —s (= *merit*), III.6.140; more to me (= *from me*) —ing than I, V.4.34.

Design. *n.* to my — march boldly, V.1.68.

Desire. *n.* — of liberty, I.4.42; that we should things desire which cost us the loss of our —, V.4.110.

Desire. *v. t.* II.2.73; and — her, II.2.159; III.6.95, 218; — to eat with her, IV.3.76; he much —s to have some speech with you, V.4.84; that we should things — which do cost us the loss of our desire, V.4.110; —d your spirit to send him hence forgiven, V.4.119.

Despatch. *v. t.* we — this grand act, I.1.163; as many as 20 to — (= *dispose of*), IV.1.136.

Desperate. *adj.* II.6.13.

Despise. *v. t.* — me, III.6.249, 257.

Despiser. both traitors, both —s of thee, III.6.137.

Despising. *n.* —s, III.6.33.

Destiny. *n.* II.2.5.

Destroy. *v. t.*. V.1.23.

Determine. *v. t.* what shall we —, III.5.53.

Deum. *Lat.* III.5.11.

Devil. —s take 'em, II.2.264; all the —s roar [*Qo.* divells], II.6.1; raise me a — now, III.5.85; make death a —, III.6.270.

Devour. *v. t.* O grief and time, fearful consumers, you will all —, I.1.70.

Dew. *n.* the blissful — of heaven does arrowze you, V.4.102.

Dian. (= *Diana*) —'s wood, II. 5.51. (*goddess*).

Diana. *pr. n.* chaste —, IV.2.58.

Dido. *pr. n.* IV.3.12.

Die. *v. i.* —d in perfume (= *faded away*), I.3.71; II.2.53; a willing man —s sleeping, II.2.68; we had —d as they do, II.2.109; I — for, II.3.3; command him —, II.5.41; *dying* almost a martyr, II.6.17; III.1.79; III.3.6; he dies for 't, III.3.53; though I had —d, III.6.41; III.6.105, 112, 129; both shall —, III.6.136; III.6.159, 177, 224, 269, 281, 290, 298; IV.2.112; — a bachelor, V.3.117; I should and would — too, V.3.144; loves thee *dying*, V.4.90; V.4.95.

Differ. *v. i.* these so —ing twins, I.3.33; a thousand —ing ways, I.5.14; —ing plunges (= *varying*), V.4.74.

Difference. *n.* i. (= *dissimilarity*) the — of men, II.1.53.

ii. (= *quarrel*) we had a noble —, III.6.116; end this —, III. 6.278.

Dignity. *n.* your —ies, I.4.11; 'fore thy — will dance, III.5.108.

Dii. *Lat.* III.5.83, 158.

Dim. *adj.* Primrose, firstborn child of Ver, merry springtime's harbinger, with her bells —, I.1.9.

Dimple. *v. t.* Fortune at you —d her cheek with smiles, I.1. 66.

Dinner. *n.* V.2.107.

Direct. *v. t.* another —ing in his head, I.3.32; — your course, IV.1.142.

Dirge. *n.* sing my —, II.6.15.

Dis. *pr. n.* from — (= *Pluto*) to Daedalus, III.5.115.

Disaster. *n.* restraint and —s, II. 1.39.

Discharge. *v. t.* I have this charge too. *Pal.* To — my life, II.2.262; thou here —st me, V.1.170.

Disclaim. *v. t.* all the ties between us I —, II.2.174.

Discord. *n.* (= *disunion*), I.1.23.

Discourse. *v. i.* — of many things, II.1.38; — you into health, III.6.38; III.6.129.

Discover. *v. t.* (= *explain*) —ed IV.1.19.

Disdain. *v. t.* III.1.71.

Disgrace. *n.* — and blows, II.5.59.

Disguise. *n.* (= *dress*) some poor —, II.3.80; III.6.144.

Dishonour. *n.* I.2.100; a bruise would be —, III.6.88.

Disinsanity. *n.* [*Qo.* disensanity] III.5.2.

Dismal. *adj.* doughty — fame, III.5.114.

Disobedient. *adj.* I.2.78.

Disorder. *n.* (= *misconduct*) fell to what —, V.4.66.

Disparity. *n.* the prejudice of —, V.3.88.

Disperse. *v. i.* —d, III.5.32.

Dispose. *v. i.* — of, II.5.32. *See* **Well- —d**, IV.2.122.

Disposer. *n.* we had a noble difference but base —s of it (*i. e. the men who should hang us, and so end our quarrel*), III.6.117.

Dispute. *n.* with you leave —s that are above our question (= *not argue with those gods who are above arguing with us*), V.4.135.

Disroot. *v. t.* — his rider, V.4.75.

Disseat. *v. t.* to — his lord that kept it [*sc.* seat] bravely, V.4.72.

Dissolve. *v.* — my life. *Perhaps here intrans.*, my life *being nom. to* Dissolve), III.2.29.

Distemper. *n.* a harmless —, IV.3.2.

Distemper. *v. t.* she is then —ed far worse than now she shows, IV.1.118; hath —ed the other senses, IV.3.61.

Distinguish. *v. t.* that ruder tongues — villager (= *designate*), III.5.104; cannot —, but must cry for both (= *choose*), IV.2.54.

Distraction. *n.* her —, IV.3.1.

Distress. *n.* be advocate for us and our —es, I.1.32; I.1.105.

Distress. *v. t.* what woman .... that is —t, I.1.36.

Disturb. *v. t.* III.3.15.

Divide. *v. t.* a —d sigh (= *cut in half: interrupted*), II.1.39.

Dividual. *adj.* [*Qo.* individuall] sex —, I.3.82.

Divine. *adj.* — arbitrament, V.3.107.

Do. *v. i.* how — you, noble cousin, II.2.1; will 't not — (= *serve*) rarely upon a skirt, II.2.129; how — you, II.2.131; how —es my sweetheart, III.5.148; how — ye, V.2.70; how —es she, V.4.25.

Do. *v. i.* thus should we —, I.1.232; — they so (= *act*), II.1.35; II.2.109, 177, 207; — sweetly, II.3.57; —ne worthily, II.5.1; those that prate and have —ne, (= *stop there*), V.1.119; V.2.10, 13.

Do. *v. incompl. pred. Prol.* 25, 30; I.1.37, 91, as asprayes— [*sc.* subdue] the fish, I.1.138; I.1.189, 226; I.2.56; I.3.61, 64; II.1.21, 46; II.2.113, 163, 221, 258, 273; II.3.33; II.4.29, 32; II.5.57; II.6.10, 28; III.2.36; III.3.13, 26, 34; III.5.91; III.6.53; IV.1.72, 110, 139; you whose free nobleness *do* [*Qo.* doe, *plural verb with sing. nom.*], V.1.73; take me who *do* bear [*rel. pron., first person*], V.1.95; V.1.104; V.2.75; V.3.61; &c.

Do. *v. t.* and something — to save us, *Prol.* 27; sword that —es good turns to the world, I.1.49; I.1.101, 134, 135, 149; to — ... service, I.1.199; I.1.206; to — harm, I.2.71; what will the fall

o' the stroke — damage, I.2.113; I.3.46; I.4.39; II.2.39, 68; — reverence, II.2.134; II.2.157; II.3.41, 50; II.4.27; II.5.26; to — observance, II.5.50; II.6.22, 25; III.1.77, 94; — the deed with a bent brow, III.1.101; III.2.11; III.5.22, 37, 75, 143; III.6.24, 46, 80, 144, 271; IV.1. 71; she is —ne and undone in an hour, IV.1.123; he —es no wrongs, IV.2.134; — nothing, IV.3.20; ever I *did* it behind the arras, IV.3.47; IV.3.64; V. 1.32; —ne any good upon her (= *to her*), V.2.1; V.2.7, 13, 17; — it home, V.2.37; V.2.42, 74, 99; V.3.133; V.4.25, 42, 94, 102.

Doing. *n.* presents itself to the —, I.1.151; forgets school — (= *training*), V.4.68.

Doctor. *n.* V.2.18, 23, 26, 39.

Doer. *n.* —s (= *performers of deeds of valour: contrasted with* sufferers), II.1.29.

Dog. *n.* —s, II.5.12; III.5.155.

Dogskin. *n.* the next gloves that I give her shall be —, III.5.45.

Dole. *n.* our — more deadly looks than dying (= *grief*), I.5.3.

Dominie. *n.* [*Qo.* Domine] the dainty — the schoolmaster, II.3. 40; dear —, III.5.135; III.5.148.

Don. *v. t.* our friends — their helms, I.3.19.

Doom. *v. t.* I could — neither (= *condemn*), V.1.156.

Double. *v. t.* be —d on her, II.2. 242.

Doubt. *n.* without —, IV.2.97; V.2.93.

Doubt. *v. t.* —ed, III.1.61; IV.3. 88.

Doubtless. *adv.* I.3.47; IV.2.11; V.3.70.

Doughty. *adj.* — duke, III.5.100; — dismal fame, III.5.114.

Dove. *n.* a —'s motion when the head 's pluckt off, I.1.98; —s, *Stage dir. p.* 88.

Dovelike *adj.* — before the altars of your helpers . . . . bow down your stubborn bodies, V.1.11.

Dowager. *n.* —s, take hands, I.1. 165.

Down. *n.* (*refrain of song*) a derry and a —, III.5.140. *Also with suffix* '*—a*,' the burden on 't was — -a, IV.3.10.

Down. *adv.* set —, I.1.34; tumbled —, I.1.68; I.1.107; II.2.152; let mine honour —, II.2.197; III.2. 17; moon is —, III.2.35; III.3. 9, 13; III.5.99; IV.1.62, 88; V.1.13, 52; he was kept — with hard meat, V.2.97; V.4.14.

Downa. *See* **Down.** *n.*

Dowry. *n.* V.2.64.

Dowset. *n.* the ladies eat his —s, III.5.157. *See notes.*

Dozen. *n.* death by —s [*Qo.* dussons], III.2.25.

Drag. *v. t.* my prize must be —ged out of blood, V.1.43.

Dram. *n.* cords, knives, —s, precipitance, I.1.142.

Draught. *n.* drink a good hearty —, III.3.17; III.3.19.

Draw. *v. t.* — thy feared sword, I.1.48; how to — out, fit to this enterprise, I.1.160; — i' the sequent trace, I.2.60; — 'em [*sc.* swords] out like lightning, II.2. 24; — up the company (= *arrange in order*), III.5.23; almost —n their spheres, V.1.114.

Dread. *adj.* the — eye of holy Phœbus, I.1.45; V.3.10.

Dread. *v. t.* most —ed Amazonian, I.1.78.

Dreadful. *adj.* I.3.39; a — clap of thunder, III.6.83.

Dream. *n.* V.4.48.

Dream. *v. i.* I.1.155; II.2.279; II.4.13; —'st upon my fortune, III.1.24; IV.3.4.

Dregged. *adj.* when that his action 's — with mind assured 'tis bad he goes about [*Qo.* dregd], I.2.97.

Drift. *adj.* waters that — winds force to raging, V.3.100.

Drink. i. *v. i.* III.3.6; save often —ing, IV.3.4; — to her, IV.3.77.
ii. *v. t.* — a good hearty draught, III.3.17. See **Drunk.**

Drive. *v. i.* the matters too far —n between him, II.3.43; what pushes are we wenches —n to, II.4.6.

Drop. *n.* melts into —s, I.1.108; though I know his ocean needs not my poor —s, I.3.7.

Drop. *v. i.* chance to — on such a mistress, III.1.14; IV.1.88.

Drown. *v. i.* an eddy where we should turn or —, I.2.11; III. 2.30.

Drum. *n.* [*Qo.* drom] V.1.57; make Mars spurn his —, I.1.182; Mars's —, V.1.80.

Drunk. *adj.* — with his victory, I.1.158.

Dry. *n.* neither wet nor —, I.1.121.

Due. *n.* as your —, y' are hers (= *right*), II.5.37; receive all —s fit for the honour you have won, II.5.60; let no —s be wanting, V.1.5 (= *fit observances*).

Due. *adj.* — audience of the gods, I.2.83; which cannot want — mercy, III.6.209; — justice, V.4.109.

Duke. *n.* (*applied to Theseus*) I.1. 47, 139; II.1.45; II.2.223, 229; II.3.45, 52, 66; II.6.1; III.1.1; III.3.20; III.5.12, 100, 114, 142; III.6.54, 108, 168, 177, 244, 261, 266, 281; IV.1.9, 75; IV.2.55; V.2.61.

Dukedom. *n.* to tread upon thy —, III.6.254; all parts of the —, IV.1.134.

Dull. *adj.* keep a little — time from us. *Prol.* 31; a mere — shadow, IV.2.26 (= *uninteresting*).

Dumb. *adj.* sentencing for aye their vigour —, I.1.195 [*Qo.* dombe].

Dunce. *n.* —s, III.5.11.

Dure. *Qo. for* dare, *q. v.* I.3.5. *See* **Out**—, III.6.10.

Dust. *n.* — and shadow, I.1.145; to put life into —, V.1.110.

Dusty. *adj.* — and old titles, V. 1.64.

Duty. *n.* III.6.18.

Dwell. *v. i.* a note whereon her spirits would sojourn, rather — on, I.3.77; II.3.83; —s fair-eyed honour, II.5.29; II.6.35; her eye will — upon his object, V.3.49.

Dwelling. *n.* live in fair —, V. 3.55.

Dying. *n.* our dole more deadly looks than —, I.5.3.

Each. *distr. pron.* III.1.1; III.6. 291.

Each. *adj.* I.3.47, 54; I.4.11; I. 5.16; II.3.9; III.1.104; III.2.34; V.3.4, 121.

Eagle. *n.* young —s, II.2.34.

Ear. *n.* wealthy —s (*of corn*), II. 3.78.

Ear. *n.* the — o' the world, I.1. 134; —s of heavenly justice, I.2.81; had mine — stolen some new air, I.3.74; III.1.71; stop . . . thy noble — against us, III. 6.174; I gave my — (= *listened*), IV.1.57; lend thine —, V.1.146; eye and —, V.3.15; set both thine —s to the business, V.3.92; the — o' the night, V.3.124; give the tidings —, V.4.46.

Ear. *v. t.* that I —ed her language (= *gave ear to*), III.1.29.

Early. *See* **Rarely,** IV.1.110; **Dearly,** V.4.47.

Earn. *v. t.* —'st a deity, I.1.227.

Earth. *n.* thou purger of the —, I.1.48; I.1.114; heaven and —, I.4.1; III.1.80; III.3.45; any piece the — has, III.6.263; heal'st with blood the —, V.1.65. *See* **Unearthed,** V.1.52.

Easily. *adv.* II.6.20.

East. *n.* by — and north — to the King of Pigmies, III.4.15.

East. *adj.* — wind, II.2.13.

Eat. i. *v. t.* I.3.21; II.3.42; III. 3.20; III.5.80, 157; V.2.5.
ii. *v. i.* II.1.37; IV.3.67, 76, 83. *See* **Beast-eating**, III.5.131.

Ebb. *n.* general of —s and flows, V.1.163.

Echo. *n.* the —es of his shame have deaft, I.2.80; that shook the aged forest with their —es (*of baying dogs*), II.2.47.

Eddy. *n.* bring us to an —, I.2.10.

Edict. *n.* thy own —, III.6.145; III.6.168.

Edify. *v. t.* he himself will — the duke, II.3.52; stay and —. We will —, III.5.95, 98 (*used here fantastically* = '*instruct*' *and* '*be instructed*').

Eel. *n.* an — and woman, III.5. 48. *See* **Tail.**

E'er. *adv. See* **Ever**, I.1.88; where —, I.2.32; II.2.33.

Effect. *v. t.* do — rare issues by their operance, I.3.63.

Eftsoons. *adv.* might — come between, III.1.12.

Egg. *n.* II.3.74.

Eighteen. *adj.* she 's —, V.2.31.

Eighty. *adj.* — winters, V.1.108.

Either. *distr. pron.* III.5.50; III.6.23.

Either. *adj.* — way I'm happy, II.3.22.

Either. *adv.* I.1.194; I.2.58; IV. 1.49.

Eke. *adv.* (= *also*). the Bavian with long tail and — long tool, III.5. 132.

Election. *n.* I am guiltless of —, (= *choice*), V.1.154.

Element. *n.* like the —s, I.3.61.

Eleven. *adj.* when our count was each — [*Qo.* each a —], I.3.54; from — to ninety, V.1.130.

Else. *adv.* (= *otherwise*), II.2. 200; II.5.61; III.3.38; III.4.9, 26; III.5.77, 106; aught — to say (= *more*), III.6.93; III.6. 127; will bear the curses — of after ages, III.6.187; III.6.260, 302; I must be abroad — (= *besides*), IV.1.110; IV.1.113; IV. 2.2; V.1.42, 159; V.2.75; I had no end in 't —, V.3.75; V.4.64.

Elysium. *n.* thy brave soul seek — [*Qo.* Elizium], V.4.95.

'Em. *common contraction for* **them**, *which see.* I.1.38; I.4.28, 35, 36, 37; II.1.23, 26, 44; II.2. 12, 13, 17, 24, 34, 65, 128, 251, 264, 274; II.3.2; III.5.152; IV. 1.89, 100, 125, 126; IV.2.25, 40, 64, 65, 70, 114, 133, 134, 142, 149, 152; V.1.1, 7; V.3.133; V. 4.15.

Emblem. *n.* it (*sc.* rose) is the very — of a maid, II.2.137.

Emboss. *v. t.* a charging-staff, —t with silver, IV.2.140.

Embrace. *n.* sweet —s of a loving wife, II.2.30; my —s, III.6.22.

Embrace. *v. t.* I do — you and your offer (2 = *accept*), III.1.93; I — ye, III.6.300; let me — thee, V.1.31.

Emilia. *See* **Emily.** *female proper name*, II.5.49; III.1.4, 26; III. 6.126, 146, 272; IV.3.11; V.4. 90, 94.

Emily. *See* **Emilia.** II.5.52; III.1.16, 76; III.3.42, 44; V.3. 106, 111; V.4.49.

Emulous. *adj.* two — Philomels, V.3.124.

Enamelled. *adj.* th' — knacks o' the mead or garden (= *variegated*), III.1.7.

Enclose. *v. t.* would — thee, III. 1.30.

Encompass. *v. t.* IV.1.62.

Encounter. *v. t.* —ed yet his better, V.3.123.

End. *n.* i. (= *conclusion*), I.3.80; one sure —, I.5.14; have an — of it, II.1.17; III.2.38; — of the world, V.2.72; the — of the combat, V.3.78; miserable —, V.4.86; in whose — (= *at the end of* '*a day or two*'), V.4.126.
ii. (= *purpose, object*) who did

propound for his bold —s, honour and golden ingots, I.2.17; I had no — in 't else, V.3.75; to this — made, V.4.64; we have our —, *Epil.* 15.
iii. comes on — (*horse rearing*) V.4.67; on his hind hoofs on — he stands, V.4.77.
iv. (= *death*) the law will have the honour of our —s, III.6.130.

End. i. *v. t.* ere you can — this feast, I.1.224; make me, or — my fortunes, II.3.22; II.3.59; — this difference, III.6.278; IV.1.5, 25; — their strife, IV.2.3; to — the quarrel? Yes. Would I might — (*intrans.* = *die*) first, IV.2.57.
ii. *v. i. see line above.*

Ending. *n.* what — could be of more content, V.4.15.

Endless. *adj.* it were an — thing *Prol.* 22; II.2.79.

Endowment. *n.* wise nature, with all her best —s, all those beauties she sows into the births of noble bodies, IV.2.8.

Endure. *v. t.* who — [*Qo.* endured] the beaks of ravens, I.1.40; II.6.10.

Enemy. *n.* I.2.109; II.2.196; the which, to you being —, cannot to me be kind (? *adj.*), III.1.49; III.6.43, 75; V.1.8, 21; V.3.36.

Enforce. *v. t.* — a freedom, II.1.32; till I may — my remedy, III.1.123; — the god snatch up (*omission of 'to'*), IV.2.16.

Engine. like an — bent (= *like a gun cocked*), V.3.42.

Engraff. *v. t.* 'tis not an —ed madness (= *superinduced by external influences.* See Introd. § 62), IV.3.42.

Enjoy. *v. t.* I —ed a playfellow, I.3.50; to — her, II.2.165; I would fain — him, II.4.30; III.1.122; I never shall — her, III.6.268; they cannot both — you, III.6.275; he shall — her, III.6.296; may you never more — the light, IV.1.104.

Enjoying. *n.* the — of our griefs, II.2.60; the free — of that face, II.3.3.

Enormous. *adj.* corrector of — times (= *rank, plethoric, degenerate*), V.1.62.

Enough. *adj.* I.3.92; II.2.2, 121, 229; III.3.16; III.6.62; that will never be — (*sc. boiled*), IV.3.33; V.3.7, 60.

Enquire. i. *v. t.* when I —d their names, I.4.22.
ii. *v. i.* run and —, V.3.72.

Enrich. *v. t.* she the grave —ed, I.3.51.

Entangle. *v. t.* tied, weaved, —d, I.3.42.

Enter. i. *v. t.* — your musite, III.1.97.
ii. *v. i.* V.1.1, 7, 148.

Enterprise. *n.* I.1.160.

Entertain. *v. t.* —'st a hope to blast my wishes, II.2.171.

Enthrone. *v. t.* keep —d in your dear heart, I.3.10.

Entice. *v. t.* — a miller's mare, V.2.66.

Entreat. *v. i.* [*Qo. sometimes* intreate]. I am —ing of myself to do that, I.1.206; II.5.45; III.3.13; III.6.210; if she —, V.2.17.

Envious. *adj.* so — to me, II.2.265; — flint, V.4.61.

Envy. *n.* — of ill men crave our acquaintance, II.2.90; V.3.21.

Envy. *v. i.* do such a justice thou thyself wilt —, III.6.155.

Epitaph. *n.* and had their — the people's curses, II.2.110; soldiers sing my —, III.6.285.

Equal. *adj.* — with Mars, I.1.228; his mind, nurse — (= *impartial*), to these so differing twins, I.3.32; your — (= *peer*), III.1.55; of — sweetness, IV.2.53; the gods have been most — (= *impartial*), V.4.115.

Equal. *adv.* they are — precious, V.1.155.

Equally. *adv.* that — canst poise, I.1.86; III.6.224.

Ere. *adv.* = (*before*) weep — you fail, I.1.95; I.1.224; II.2.17; II.3.42; III.1.98; III.5.146; III.6.184; IV.1.6; IV.3.54; V.1.19; — long, *Epil.* 15.

Err. *v. i.* I.4.5; never- —ing, I.2.114.

Errant. *adj.* each — step beside is torment, III.2.34.

Error. *n.* (= *defect*) these that we count —s. IV.2.31.

Escape. *n.* III.2.22; IV.1.2, 50.

Escape. *v. i.* he *escapt*, IV.1.20.

Estate. *v. t.* I will — your daughter in what I've promised, II.1.10.

Et. *Lat. Et* opus exegi quod nec Jovis ira nec ignis, III.5.88. [*Skeat* En opus.]

Eternally. *adv.* II.2.117.

Eternity. *n.* constant to — it lives, *Prol.* 14.

Even. *n.* good — (= *evening*), IV.1.115.

Even. *v. t.* — each thing our haste does leave (= *smoothe*), I.4.11.

Even. *adv.* (= *just*) not to be — jump (= *exactly*), I.2.40; — as, I.3.90; II.2.15, 56, 227; III.5.5; IV.1.114; IV.2.47; IV.3.15; V.1.29, 80; V.2.87; V.3.24; — he that led you, V.4.22; V.4.80; — very here, V.4.99; V.4.118.

Evening. *n.* II.4.19. *See* **Even.**

Event. *n.* let the —, that never-erring arbitrator, tell us (= *result*), I.2.113.

Ever. *adv.* I.1.205; for —, I.3.24; I.4.2; II.2.4, 80, 115, 278; II.3.83; II.4.10, 13; II.5.3, 33, 58; II.6.35; III.1.36, 37, 38; III.6.184, 200, 246; where — they shall travel — strangers to one another, III.6.255; III.6.277; IV.1.25, 81, 115; as — you heard, IV.1.133; IV.2.109; IV.3.11, 47, 54; V.2.33; V.3.22, 68, 109, 115; V.4.25. *See* **E'er; Ever-blinded; What —; Where —,** &c.

Ever-blinded. *adj.* — fortune, II.2.38.

Every. *adj.* I.1.54, 183; I.2.38, 39; — [*Qo.* fury] innocent, I.3.79; II.2.98; II.3.55; II.4.27; III.1.99; III.6.38, 220; IV.3.7, 76; V.2.14; V.3.3. *See* **Thing.**

Evil. *n.* I.2.38, 40.

Eye. *n.* the dread — of holy Phœbus, I.1.45; then weaker than your —s [*Qo.* eies], I.1.67; our —s, I.1.156; Heaven's good —s, I.4.13; to close mine —s, II.2.93; beshrew mine —s, II.2.158; II.2.169; her bright —s shine on ye, II.2.236; bright —s, II.3.9; II.4.11; lived in her —s, [= *sight*], III.1.29; I have not closed mine —s, III.2.27; I'll cut my green coat a foot above my knee, And I'll clip my yellow locks an inch below mine *e'e* (= *eye*), III.4.20; thy twinkling —s, III.5.117; her —s, III.6.169; the misadventure of their own —s kill 'em, III.6.190; by your own —s, III.6.205; as goodly as your own —s, III.6.276; an —, of what a fiery sparkle and quick sweetness, IV.2.12; — as heavy as if he had lost his mother, IV.2.27; the —s, these the bright lamps of beauty, IV.2.38; the circle of his —s, IV.2.81; his rolling —s, IV.2.108; intemperate surfeit of her —, IV.3.61; IV.3.70; V.1.21; from his globy —s had almost drawn their spheres, V.1.113; thy rare green —, V.1.144; of mine —s were I to lose one, V.1.154; mine —, V.3.9; — and ear, V.3.15; kindle their valour at your —, V.3.30; his — is like an engine bent, V.3.41; V.3.48; one — of yours conceives a tear, V.3.137; four such —s, V.3.145; close thine —s, V.4.96. *See* **Black-eyed,** IV.1.72; **Fair-eyed,** II.2.37; II.5.29; IV.1.8; **Gray-eyed,** IV.2.131; **Great-eyed,** IV.2.20; **Quick-eyed,** I.5.8; **Red-eyed,** II.2.21.

Eye-glance. *n.* even with an — to

choke Mars' drum and turn th' alarm to whispers, V.1.80.

Example. your advice is cried up with —, I.2.13; to take — by her, II.2.147.

Exceed. i. *v. t.* the very lees of such, millions of rates, — the wine of others (= *surpass*), I.4.30; that nature ne'er —ed nor ne'er shall, II.3.12.
ii. *v. i.* wilt thou — (= *excel*) in all, III.6.46.

Excellent. *adj.* II.3.53; well I could have wrestled, the best men called it — (? = *excellently well*), II.3.77; III.5.150; so — a beauty, III.6.162; III.6.286.

Excess. *n.* — and overflow of power, I.3.4.

Exclaim. *v. i.* —ed against the horses of the sun, I.2.86.

Execute. *v. t.* (= *perform*) to — their pre-ordained faculties, IV.3.62.

Execution. *n.* his sports . . . passed slightly his careless —, I.3.29; let us put it in —, IV.3.88.

Executioner. *n.* they (*sc.* the gods) themselves become the —s, V.4.122.

Exegi. *Lat.* *See* **Et**, III.5.88.

Exercise. *v. t.* — our arms (= *practise with our weapons*), II.2.18.

Expectation. *n.* III.1.14; V.3.105.

Expel. *v. t.* —s the seeds of fear, V.1.36.

Expire. *v. i.* ere one of us —, V.1.19; we —, V.4.4.

Express. *adj.* stand for — will (= *explicit, definitive resolve*), III.6.229.

Extant. *adj.* She's all the beauty — (= *in the world*), II.2.148.

Extinct. *adj.* V.1.70; I am — (= *without radiance, invisible*), V.3.20.

Extravagant. *adj.* a most — vagary, IV.3.63.

Extreme. *n.* a settled valour, not tainted with —s (= *violences*), IV.2.101.

Extremely. *adv.* II.2.206; — loved him, II.4.15; your teeth will bleed —, III.5.81.

Extremity. *n.* — that sharpens sundry wits, makes me a fool (= *dire difficulty or peril*), I.1.118.

Exulting. *n.* V.3.89.

Fable. *v. i.* to say verity and not to — (= *tell untruth*), III.5.105.

Face. *n.* II.3.3; II.5.21; II.6.31; content and anger in me have but one —, III.1.108; III.6.186, 188; what a sweet — has Arcite, IV.2.7; IV.2.77; of a — far sweeter, IV.2.95; IV.2.98, 105; *Epil.* 6. *See* **Freckle-faced**, IV.2.120; **Round-faced**, IV.2.135.

Facto. *Lat.* ipso —, V.2.37.

Faculty. *n.* the —ies of other instruments, I.2.68; preordained —ies (*of the senses*), IV.3.63.

Fail. *n.* on — of some condition (= *non-fulfilment, failure*), I.2.105.

Fail. i. *v. i.* I.1.95; II.3.42; oh state of nature, — together in me, III.2.31; save what I — in, III.2.37; an eel and woman . . . will either —, III.5.50; if he — (*sc.* to come), III.6.3; [*Edd. for* fall, *which see*], III.6.236.
ii. *v. t.* that never —ed her master, III.5.27; an she — me, III.5.46; we dare not — thee, III.6.305.

Fain. *adv.* I would — enjoy him, II.4.30; you would — be at that fight, III.6.60; you would — be nibbling, V.2.87.

Faint. *adj.* maiden pinks, of odour —, I.1.4; III.3.7.

Faint. *v. i.* he that —s now, III.6.121; never —ing under the weight of arms, IV.2.129 (= *flag, quail*).

Fair. *adj.* bird melodious or bird —, I.1.17; wish your womb may

thrive with — ones, I.1.27; you were that time —, I.1.62; not Juno's mantle —er than your tresses, I.1.63; a — boy, II.2.120; II.2.123; she is wondrous —, II.2.148; your — cousin's company, II.2.226; II.2.232, 234; II.3.15; a cousin — as he too, II.4.16; — gentle maid, II.4.24; this — gentleman, II.5.32; her — birthday, II.5.36; her — hand, II.5.37; — coz, III.1.52; the whole week's not — if any day it rain (= *fine*), III.1.65; a — foe (= *just*), III.6.8; III.6.18; these — terms (= *courteous*), III.6.25; the — Emilia, III.6.146; III.6.169; — hand, III.6.197; three — knights, III.6.292; —and knightly strength, III.6.295; Palamon, — Palamon, IV.1.81; — nymph, IV.1.86; O —, O sweet, IV.1.113; the wind is — (= *favourable*), IV.1.145; a — wood (*See* **Wood**), IV.1.149; two — gawds (= *pretty toys*), IV.2.53; their — knights; now, my — sister, IV.2.67; — hopes, IV.2.99; —er promises, IV.2.118; young — feere, V.1.116; this — token, V.1.133; he's a very — one (= *good*), V.2.46; very — hand (= *skilful*), V.2.58; — hand, V.2.86; so — a choice, V.2.92; in — dwelling, V.3.55; — Emily, V.3.106; — Emilia, V.4.94. *See* **Fair-eyed.**

Fair. *adv.* —er spoken was never gentleman, II.4.20. *Qo.* faire. *Edd.* fire *or* far, IV.2.81.

Fair-eyed. *adj.* the — maids, II.2.37; — honour, II.5.29; — Emilia, IV.1.8.

Fairly. *adv.* so we may — carry our cause, III.6.259; suits — granted, IV.1.27.

Faith. affect another's gait, which is not catching where there is — (= *self-reliance*), I.2.46; puts — in a fever (= *trust, steadfastness*), I.2.66; I.3.97; seal my vowed —, II.5.39; out with 't, —! (*exclam.* = *in faith!*), III.3.33; III.6.1, 61, 67, 163, 196; make my — reel (= *resolve waver*), III.6.212; my virgin's — has fled me, IV.2.46; —! IV.3.25; in —, I will not, V.3.29.

Faithfully. *adv.* II.5.56; III.5.43.

Fall. *n.* the — o' the stroke, I.2.113.

Fall. i. *v. i.* if we let —, *Prol.* 15; our losses — so thick, *Prol.* 32; *fell* before the wrath of cruel Creon, I.1.39; I.2.73; sometimes here modesty will blow so far she —s for it, II.2.145; — on like fire (= *attack*), II.2.252; three fools *fell* out about an howlet, III.5.67; let — the birch, III.5.110; am I —en much away, III.6.66; that day the three kings *fell*, III.6.71; his weary soul that —s [in battle] may win it, III.6.99; if I —, III.6.104; III.6.178, 225; if I — from that mouth I — with favour (= *die by command of*), III.6.282; a hair shall never —of these men, III.6.287; grudge to — (= *die*), III.6.297; IV.1.102; — for me, IV.2.4; — untimely, IV.2.69; *Stage Dir.* p. 90; V.1.169; V.3.3, 5; *fell* to what disorder, V.4.66; *fell* off his head, V.4.80. *Peculiar use* = *fail*:— I tie ye to your word now, if ye — in it, III.6.236; let it not — again, Sir, III.6.272. (*See* Notes.)

ii. *v. t.* (= *drop*) cherries shall their sweetness — upon thy, I.1.178. *See* **Crest-fallen,** III.6.7.

False. *adj.* II.2.173, 209; —st cousin, III.1.37; III.5.51; —r, III.6.142; Venus I've said is —, V.4.45; —, but never treacherous, V.4.93.

Falsehood. *n.* II.2.230; it is a — she is in, which is with —s to be combated (= *delusion*), IV.3.81, 82.

Fame. *n.* your — knolls in the ear of the world, I.1.133; doughty dismal —, III.5.114; as noble as

ever — yet spoke of, III.6.277; — and honour . . . should clap their wings, IV.2.21; their — has fired me so, IV.2.153. *See* **Report**, II.1.26.

Fame. *v. t.* my —d work, *Prol.* 20; they are —d to be a pair of absolute men, II.1.25.

Family. *n.* II.2.82.

Famish. *v. t.* delay commends us to a —ing hope, I.1.167.

Famous. never went more — yet twixt Po and silver Trent, *Prol.* 12.

Fan. O — from me the witless chaff, *Prol.* 18. *See* **Wind-fanned.**

Fancy. *n.* i. (= *love*) is gone after his —, III.2.2; the bent of woman's —, IV.2.33; what a mere child is —, IV.2.52; proclaimed your —, V.4.118.

ii. (= *imagination*) she continues this —, IV.3.42; our reasons are not prophets when oft our —ies are, V.3.103. *See* **After.**

Fantastical. *adj.* he 's as —, IV. 3.11.

Far. *adv.* II.2.144; II.3.43; II. 5.5; III.1.16; III.6.62; so — from what she was, IV.1.39; IV. 1.54, 99; from — off, IV.1.100; — worse [*Qo.* for], IV.1.119; IV.2.20, 95; V.2.7, 72. *See* **Fair**, IV.2.81.

Farce. *v. t.* she —s every business withal, IV.3.7.

Fare. *v. i.* so it —d long between these kinsmen, V.3.128; how do things —, V.4.45. *See* **Farewell.**

Farewell. I.1.167, 219, 225; I.3. 1; II.2.178, 276; II.6.37; III.1. 98, 123; III.3.51; III.6.106; V.1.32, 34; V.3.36; V.4.19, 92.

Farther. *adv.* the apprehension, which still is — off it [*var.* father. *See* Notes], V.1.37.

Fast. *adv.* — by, II.6.6.

Fat. *n.* all the — 's i' the fire, III.5.39.

Fat. *adj.* mine host and his — spouse, III.5.128.

Fat. *v. i.* I lay —ting like a swine (= *fattening*), III.6.12.

Fate. *n.* I.1.165; I.2.102; I.3.41; my stars, my —, IV.3.49.

Father. *n.* II.2.36, 81; II.4.3; II.5.6, 8, 22, 58; II.6.9, 26, 37; III.2.22; III.4.16; you —s are fine fools, V.2.28; V.2.33, 80; V.4.3. *See* **Farther**, V.1.37.

Fatuus. *Lat.* we have been —, and laboured vainly, III.5.41.

Favour. *n.* hung with the painted —s of their ladies, II.2.11; now and then a — and a frisk, III.5. 30; I fall with —, III.6.282; about his head he wears the winner's oak, and in it stuck the — of his lady, IV.2.138.

Favour. *v. t.* if you but —, III. 5.102.

Favourite. *n.* a —'s glass, I.2.55.

Fear. *n.* this is the — we bring, *Prol.* 21; II.2.189; III.1.60; hath grief slain —, III.2.5; IV. 1.50; the seeds of —, and the apprehension which still is farther off [*var.* father of] it, V.1.36; seasoned with holy —, V.1.149.

Fear. i. *v. t.* draw thy —ed sword, I.1.48; I.2.43; one that —s not to do harm, I.2.71; we — the gods in him, I.2.94; II.2.4, 244; III.3.9, 51; III.6.125; only this —s me (= *frightens*), III.6.129. *See* **All-feared**, V.1.13.

ii. *v. i.* III.3.3; —, he cannot, he shows no such soft temper, IV.2.102.

Fearful. *adj.* O grief and time, — consumers, you will all devour (= *terrible*), I.1.70; I am cruel — (= *very frightened*), *Epil.* 3.

Fearless. *adj.* IV.2.80.

Feast. *n.* keep the — full, I.1. 220; the —'s solemnity shall want till your return, I.1.221; I.1.224; V.1.102.

Feat. *n.* praise my — in horsemanship, II.5.13; give me language such as thou hast showed me — (= *action*), III.1.45; force and great —, V.1.43.

Fee. *n.* that neck which is my —, I.1.198 (= *possession*).

Feeble. *adj.* II.2.216.

Feed. i. *v. t.* —s the lake with waters, IV.1.87; you talk of —ing me to breed me strength, III.1.119.
ii. *v. i.* II.2.241; II.3.10; III.2.19.

Feel. *v. t.* who cannot — nor see the rain, being in it, I.1.120; what thou —'st, I.1.181; II.2.19, 158, 178; III.3.18; III.6.8, 36; say I *felt* compassion, III.6.212; III.6.271; he has *felt*, IV.2.96.

Feere. *n.* his young fair —, V.1.116. *See* **Play-feere**, IV.3.79.

Fell. *adj.* might call — things to listen (= *terrible*), III.2.15.

Fellow. *n.* a — (*contemptuously*) false as thy title to her, II.2.172; a pretty —, II.3.68; II.3.71; a suing —, IV.3.48. *See* **Play-fellow.**

Female. *adj.* [*Qo.* femall] thy — knights, V.1.140.

Feril. *See* **Fire**, III.5.52.

Ferry. *n.* a piece of silver on the tip of your tongue, or no —, IV.3.17.

Ferula. *n.* humble with a — the tall ones, III.5.112.

Fescue. *n.* put a — in her fist (*obscene*), II.3.34.

Fever. *n.* [*Qo.* feavour], I.2.66; I.4.42.

Few. *adj.* III.5.103; he had not so — last night as twenty to despatch, IV.1.135; being so — and well-disposed, IV.2.122.

Fidius. *Lat.* medius —, III.5.11.

Fie. *interj.* II.2.205; III.5.1.

Field. *n.* the foul — of Thebes, I.1.42; I.1.99; in the — to strike a battle, II.2.254; — of corn, II.3.78; — (*of battle*), III.1.21; to you I give the —, IV.2.150; havoc in vast — (*sc.* of battle), V.1.51; — (*of tourney*), V.2.100.

Fierce. *adj.* —st tyrant, V.1.78; — sulphur, V.4.64.

Fierceness. *n.* (*of tigers*), V.1.40.

Fiery. *adj.* [*Qo.* fyry] — horses, II.2.19; — mind, II.5.22; eye, of what a — sparkle, IV.2.13.

Fifteen. *adj.* II.4.7.

Fight. *n.* —s [*var.* frights], I.4.40; you would fain be at that — (= *mode of fighting*), III.6.60; the loves and —s of gods, IV.2.24; IV.2.111.

Fight. *v. i.* *fought*, I.2.19; they have *fought* out together, I.3.40; III.1.68; III.6.12, 63, 101, 154; — about you, III.6.221; what he —s for, IV.2.97; IV.2.143; V.1.15; V.4.99. *See* **Sight**, V.2.103.

Figure. *n.* no —s of ourselves (= *images*, = *children*), II.2.33; by a — (*sc.* of speech), III.5.5; utter learned things and many —s, III.5.15; sweetly by a — trace and turn boys (*in dancing*), III.5.21; III.5.107; the spoiling of his — (= body, see *Introd.* § 65), V.3.59.

Filch. *v. t.* to — affection from another, II.2.212.

File. *n.* —s, II.6.7; so he had this —, III.2.8; food and —s, III.3.2; III.3.48 (= *instrument for filing.*)

File. *n.* the — and quality I hold I may continue in thy band (= *rank*), V.1.161.

File. *v. t.* these impediments will I — off, III.1.85.

Filii. *Lat.* III.5.137.

Fill. *v. t.* I.5.5.

Find. *v. t.* we shall —, I.1.213; I.2.32; go and — out, I.4.6; II.2.28, 99, 108, 184; II.4.7; II.5.57, 58; II.6.14; III.1.45; III.4.12; III.6.21, 49, 109, 111, 182, 189; IV.1.47, 69; IV.2.33, 133; V.2.29, 40, 77; V.3.26; which superstition here —s allowance (= *is believed in*), V.4.54.

Fine. *adj.* a — frog, III.4.12; a — song? Oh, a very — one, IV.1.105; a — young gentleman, IV.1.117; a — man. IV.1.119;

great and — art in nature, IV.2.123; — fools, V.2.28; V.2.50, 70.

Finely. *adv.* V.2.48; perfume me —, V.2.89; V.2.95.

Finger. *n.* I.3.43; gout had knit his —s into knots, V.1.112.

Finish. *v. i.* V.1.18.

Fire. *n.* fall on like —, II.2.252; all the fat's i' the —, III.5.39; a — ill take her (*See* Notes), III.5.52; the circle of his eyes show — [*Qo.* faire], within him (= *spirit, courage*), IV.2.81; stand in —, IV.3.36; IV.3.46; new —, V.1.69; V.1.91; — in flax, V.3.98; — malevolent, V.4.63; hot horse, full of —, V.4.65.

Fire. *v. t.* their fame has —d me so (= *excited*), IV.2.153.

First. *adj. Prol.* 6, 16; — nature (= *primæval*), I.1.82; your — thought, I.1.135; II.2.161, 162; II.4.22; III.3.9, 45; III.5.122; III.6.53; IV.2.76, 90; V.3.126.

First. *adv.* I.2.14; II.2.168, 169, 196; III.6.82, 209; IV.2.57; V.2.20, 22; V.4.50, 99, 117. *See* **First-born.**

First-born. *adj.* Primrose, — child of Ver, I.1.7.

Fish. *n.* as asprayes do the —, I.1.138.

Fish. *v. i.* he that will — for my least minnow, let him lead his line to catch, I.1.115.

Fisherman. *n.* [*Qo.* fisher men], IV.1.64.

Fist. *n.* II.3.34.

Fit. *n.* her ancient — of jealousy, I.2.22; V.2.10, 11.

Fit. *adj.* none — for the dead, I.1.141; —t'st time, I.1.169; II.2.241; all dues — for the honour, II.5.61; III.6.34; — to kill thee, III.6.44; III.6.171; anything — for my modest suit, III.6.235; red lips, after fights, are — for ladies, IV.2.111.

Fit. *v. t.* I'll — thee, III.5.58; if you feel yourself not —ting yet, III.6.36; IV.2.151; —s it to every question, IV.3.7; well she knew what hour my fit would take me . . . And when your fit comes, — her home, and presently, V.2.11.

Fit. *adv.* Artesius, that best knowest how to draw out — to this enterprise the primest for this proceeding . . . forth any levy our worthiest instruments, I.1.160 [*Dyce reads* draw out, fit, *&c., making* fit *an imperative, but the true construction would rather appear to be as in the text;* fit to = *suitably for*].

Five. *adj.* IV.2.116.

Fix. *v. t.* I —t my note (= *observed*), I.4.19; had —ed her liking on this, IV.3.56; should be so —ed on one, V.3.145.

Flame. *n.* skipt thy —, V.1.87; —s, V.1.91.

Flame. *v. i.* whom —ing War doth scorch, I.1.91; to blow the nearness out that —s between ye, V.1.10.

Flavina. [*Qo.* Flavia], *fem. name,* I.3.54, 84.

Flax. *n.* fire in —, V.3.98.

Flee. *v. i.* my virgin's faith has *fled* me, IV.2.46.

Flesh. *n.* the way of — (= *carnally*), V.2.35.

Flinch. *v. i.* does she — now, III.5.52.

Fling. *v. t.* II.2.239; III.5.17.

Flint. envious —, V.4.61.

Flinty. *adj.* — pavement, V.4.59.

Flirt. *See* **Flurt.**

Float. *v. i.* a vessel 't is that —s but for the surge that next approaches, V.4.83.

Flood. *n.* sought the — (= *water*), IV.1.95.

Flourish. *n.* [*Qo.* florish] (*sc.* of trumpets), *Stage Dir. Prol.* 1; V.4.137; *Epil.* 18.

Flourish. *v. i.* make a cripple — with his crutch, V.1.82.

Flow. *n.* our general of ebbs and —s (i. e. *the moon*), V.1.163.

Flow. *See* **O'er—.**

Flower. *n.* I.3.66; II.2.119; work such —s in silk, II.2.127; II.2. 135, 149, 235; III.1.9; —s to bury you, IV.1.78; IV.1.85; pick —s with Proserpine, IV.3. 21; IV.3.72; queen of —s. V.1. 45; I, a virgin —, must grow alone, unplucked, V.1.167; the — is fallen, V.1.169. *See* **Fresh —s,** IV.1.85.

Flowery. *adj.* — May, II.5.51.

Fluently. *adv.* — persuade her to a peace, III.5.87.

Flurt. *v.t.* now —ed by Peace for whom he fought, I.2.18.

Flutter. *v.i. Stage Dir.* p. 88.

Fly. *n.* a wren hawk at a —, V. 3.2.

Fly. *v.i.* but from it —, I.1.24; clamours through the wild air —ing, I.5.6; the angry swine *flies,* II.2.50; wind upon a field of corn, curling the wealthy ears, never *flew* (*sc.* swifter), II.3.79; would — were they not tied, III. 1.68; III.6.30; I must not — from it, III.6.42; *flew* the lightning, III.6.84.

Foe. *n.* quick-eyed pleasure's —s, I.5.8; a fair —, III.6.8; a beneficial —, III.6.22; royal german —s, V.1.9.

Foil. *n.* P. is but his — (= *contrast*), IV.2.26.

Foison. *n.* the teeming Ceres' —, V.1.53.

Fold. *n.* forty thousand —, I.4.36.

Follow. *v. t. Prol.* 2; I.1.211, 221; I.2.9, 115 (= '*imitate, obey*'; *quibbling*), I.2.50, 51, 52; how his longing —s his friend, I.3.27, 73; —s thy sister (= *attends on*), III.6.145; he should — his rash oath (= *execute, fulfil*), IV.1.10; mothers —ing the dead cold ashes, IV.2.5; V.4.39.

Follower. *n.* — of thy drum, V.1. 57.

Folly. *n.* III.4.3; III.6.107.

Fond. *adj.* to be — upon another's way of speech, I.2.46.

Food. *n.* valiant uses, the — and nourishment of noble minds, II. 2.52; II.6.7; III.2.26; III.3.2.

Fool. *n.* Extremity, that sharpens sundry wits, makes me a —, I.1. 119; II.2.120, 216; III.3.12, 42; III.5.67, 79, 131; IV.2.34; V.2. 28. *See* **Innocent,** IV.1.40.

Foolish. *adj.* nice and —, V.2.79.

Foot. *n.* lie 'fore bride and bridegroom's *feet,* I.1.14; set — upon this kingdom, II.2.248; a — above my knee, III.4.19; whose great *feet,* III.5.124; screwed his square *feet* round, V.1.111. *See* **Leaden-footed.**

Foot. *v.t.* come forth and — it (= *dance*), III.5.137.

For. *prep.* Prol. 2; — pity's sake, I.1.25; I.1.26; now — the love of him, 29, 30, 32, 38; take some note that — our crowned heads we have no roof, I.1.52, 58; who is a servant — the tenor of thy speech [*S. C. W. read* to], I.1.89, 97, 116; none fit — the dead, I.1.141, 161, 170, 181, 184, 195, 200, 209, 214; I.2.19; peace might purge — (= *because of*) her repletion, I.2.24, 38, 84, 99, 110; laid out — purchase, I.2. 111; I.3.12; — ever, 24, 35, 74, 91, 93; I.4.2; — our sake, 39, 45 [*Qo.* for, *Edd.* fore]; I.4.49; II.1.3, 20; II.2.4, 10, 39, 108, 158; would I were, — all the fortune of my life hereafter, yon little tree (= *in exchange for*), II.2.37; II.2.227, 241, 254, 261, 266; II.3.2, 3, 41, 48, 49, 72, 76; II.4.30; II.5.28, 61, 64; II.6.2, 14, 22, 37; III.1.93, 104, 118; III.2.5, 6, 8, 19; III.3.12, 23, 35, 42, 44, 53; III.4.22, 25; III.5. 12, 145, 150; III.6.16, 48, 58, 92, 99, 110, 114, 115, 168, 175, 183, 184, 188, 211, 229, 235, 241, 245, 247, 251, 261, 269, 287; I keep close — all this (= *in spite of*),

IV.1.128; be all gelt — musicians (= *to make*), IV.1.131; — the tackling (= *with regard to*), IV. 1.143; IV.2.2; fall — me (= *because of*), IV.2.4; run mad — this man (= *on account of*), IV. 2.12; IV.2.154; IV.3.16; V.1. 11, 153; — honesty (= *because of*), V.2.21; — the subdued (= *with reference to*), V.3.131; the scene 's not — our seeing (= *fit for*), V.3.134; V.4.14, 25, 83, 117, 128, 132, 135; *Epil.* 13, 14.

For. *conj. Prol.* 9, 22; I.1.218, 228; I.2.7, 54; I.3.61; II.1.30; II.2.138, 145, 272; II.6.7; III.1. 118; III.2.22; III.4.16, 19; III. 6.105, 180, 181, 184, 238, 271; IV.1.4, 7, 36, 63, 112, 122, 123; IV.2.47, 92, 107, 154; IV.3.12, 68; V.1.99, 117; V.2.8, 79, 122; V.4.13, 60.

Forbid. *v. t.* Heaven —, man, IV.1.138.

Force. *n.* at once subduing thy — and thy affection (= *military prowess*), I.1.85; I.1.194; if you grant not my sister her petition in that —, I.1.201; the —s you can raise, I.1.213; V.1.43.

Force. *v. t.* III.6.21; can — his cousin, III.6.294; V.1.83, 100.

Fore. *prep.* = Afore *or* Before. I.1.14, 146 [*Qo.* for]; I.4.49; III. 5.108; IV.1.75; V.1.143; V.3.37.

Forego. *v. t.* all the actions that I have *foregone* (= *performed hitherto*), or futurely can cope, I.1.173.

Forehorse. the — in the team, I.2.59.

Forest. II.2.47.

Forfeit. *v. t.* — an offence (= *neglect to act on the offensive*), V.3.63.

Forget. *v. t.* III.6.223, 257; IV. 3.9; V.4.68.

Forgive. III.1.76; III.6.98; V. 4.93, 120.

Form. *n.* O my petition was set down in ice, which by hot grief uncandied, melts into drops; so sorrow, wanting —, is pressed with deeper matter (= *definite expression*), I.1.108; take —, I.1.152.

Form. *v. t.* to — me like your blazon, III.1.47.

Former. *adj.* IV.3.84.

Forth. *adv.* press you —, our undertaker, I.1.73; — and levy, I.1.162; cull —, I.1.169; III.3.3; III.4.22; III.5.137; IV.3.89; from — blue clouds (*sc.* forth from), V.1.54.

Fortunate. *adj.* that — bright star, III.6.146.

Fortune. *n.* I have heard the —s (= *misfortunes*), I.1.56; — at you dimpled her cheek with smiles, I.1.65; ill-dealing —, I.3. 5; I.3.93; I.4.36; II.2.38, 57, 63, 209, 237, 252; II.3.22; III. 1.15, 24; III.4.16; tell your —, III.5.78; III.6.16, 125; —, whose title is as momentary, as to us death is certain, V.4.17; tott'ring —, who at her certain'st, reels, V.4.20; V.4.112.

Forward. *adv.* I.1.130, 131, 217; II.2.122, 126; III.5.16, 98.

Foul. *adj.* the — fields of Thebes [*Qo.* fowle], I.1.42; before the street be —, I.2.58; III.5.51; all — means, V.4.71; the —est way (= *most indecent*), V.1.123.

Foul-mouthed. *adj.* — against thy law, V.1.98.

Found. *See* **Well-found**, II.5.27.

Founder. *v. t.* — the best hobby-horse (= *cause to break down*), V.2.52.

Four. *adj.* IV.1.99, 128; V.2.104; V. 3.145.

Fourteen. *adj.* a lass of — (*sc.* winters), V.1.109.

Frame. *n.* this machine or thi; — (= *design*), III.5.113.

Frampall. *adj.* now to be — (= *froward*) [*Qo. Generally written* frampold], III.5.57.

Freckled. *adj.* — Nell, III.5.27.

Freckle-faced. *adj.* IV.2.120.

Free. *adj.* as worthy and as — a lover, II.2.180; II.3.3; II.4.31; III.1.27; III.6.235; V.1.73.

Free. *v. t.* —d of this plight, I.4.34.

Freedom. *n.* enforce a — out of bondage, II.1.52; use thy —, II.2.200; gave me — once, V.4.24.

Freely. *adv.* I — lend, I.1.198.

Freeman. *n.* to become a — (= *be at liberty*), II.6.24.

Freeze. *v. i.* — in my saddle (= *stick closely*), II.5.48; the deceiving part —s, IV.3.38.

Fresh. *adj.* — water flowers [*the compound seems to be* fresh-water flowers, *not* fresh water-flowers], IV.1.85. *Comp.* —**er**, III.1.5.

Fret. *v. i.* the sharp rowell, which he —s at rather [*Qo.* freats], V.4.70.

Friend. *n.* I.3.19, 27; —s' behests, I.4.40; — (= *lover*), II.1.15; II.2.8, 81, 183, 189, 209, 231; II.3.60, 63; II.5.49; III.5.34, 80; your person I am —s with, III.6.39; III.6.142, 297; I am —s again, III.6.300; III.6.306; soldier's — (= *sword*), IV.2.88; IV.2.91, 149, 154; IV.3.57; young sir, her — (= *lover*), IV.3.66; V.4.23; call your lovers . . . whom I adopt my —s, V.4.124. *See* **Unfriended**, V.3.141.

Friend. *v. t.* both Heaven and earth — thee for ever (= *befriend*), I.4.2.

Friendship. *n.* II.2.114, 173; III.6.103, 202.

Frieze. *adj.* most coarse — capacities (= *a kind of coarse cloth: thence, common*), III.5.8.

Fright. *n.* —s, fury [*See* Notes], I.4.40.

Frisk. *n.* a favour and a —, III.5.30.

Friskin. *n.* the pranks and —s of her madness (= *vagaries*), IV.3.70.

Friz. name of country-girl, III.5.25.

Frog. *n.* would I could find a fine —, III.4.12.

From. *prep. Prol.* 18, 19, 31; I.1.24, 45, 176, 203, 223; I.2.56, 73; I.3.76, 92; I.4.4, 38; II.1.40; II.2.50, 56, 57, 72, 76, 85, 95, 212, 263; III.1.80; III.4.13; III.5.59, 60, 115; III.6.30, 84, 282; IV.1.54, 88; IV.2.22; V.1.24; you must not — her [*ellipsis of verb*], V.2.105; this miserable prince, that cuts away A life more worthy — him than all women, V.3.143, &c.

Frown. *n.* IV.2.86.

Frown. *v. i.* IV.2.136; to bury what it —s on, V.3.46.

Fruit. *n.* II.2.235; bring her —, II.2.240.

Frustrate. *v. t.* to — striving (= *to prevent swimming*), I.2.9.

Frying. *n.* —, boiling, IV.3.27.

Full. *adj.* — of bread and sloth, I.1.158; keep the feast —, I.1.220; world's a city — of straying streets, I.5.15; a — promise, II.1.12; II.2.128; — of fire, V.4.65; her — poise, V.4.81.

Fully. *adv.* IV.1.5.

Funeral. *n.* the — of Arcite, V.4.126.

Funeral. *adj.* — songs, III.6.247.

Furnish. *v. t.* I'll see you —ed (= *supplied*), II.5.44; —t with your old strength, III.6.37.

Further. *adj.* beyond — requiring, I.3.26.

Further. *adv.* I.2.4; I.3.1; talk — with you, III.3.7; IV.3.24; V.3.1, 11.

Fury. Fights, — [*See* Notes], I.4.40; let your —, like meeting of two tides, III.6.29.

Futurely. *adv.* actions that I have foregone, or — can cope, I.1.174.

Gain. *n.* our — but life and weakness, I.2.12; the — o' th' martialist, I.2.16; I.3.29.

'Gainst. *See* **Against.** II.3.9; III.6.163; perfume me finely — the wedding (= *by the time the wedding takes place*), V.2.89; V.3.8.

Gait. *n.* another's — (= *manner of walking*), I.2.45.

Gall. *n.* suffer the — of hazard [*Qo.* gaule], II.2.66; the —ed traveller, III.5.129.

Gallant. *n.* brave —s of war (*perhaps* = *men-of-war*), III.5.61; you jolly —s, III.5.63.

Gallop. *v. i.* —s to the tune of, V.2.54.

Gambol. *n.* she'll do the rarest —s, III.5.75.

Game. *n.* i. —s of honour, II.2.10; II.3.63, 65; fortune did play a subtler —, V.4.113 (= *contest of skill*).
ii. we in herds thy — (= *quarry*), V.1.132.

Gammon. *n.* — of bacon, IV.3.32.

Ganymede. *pr. n.* wanton —, IV.2.15.

Gap. *n.* rather than a — (= *hitch*) should be i' the business, I.4.8.

Garden. *n.* II.2.118, 218, 234, 270; III.1.7; her — house (= *arbour*), IV.3.48.

Garden-house. *See* **Garden.** IV.3.48.

Garland. *n.* won the —s, II.2.16; II.3.81; V.1.43; my wheaten — [*Qo.* gerland], V.1.159; the price and — to crown, V.3.16; wear the — (*sc.* Emilia), V.3.130.

Garment. *n.* his baser —s, II.5.24; III.1.85.

Gather. *v. t.* i. to — mulberries, IV.1.68; IV.1.78; I shall be —ed (= *wedded*), V.1.170.
ii. — how I should tender you (= *infer*), V.1.24.

Gaud. *n.* having two fair —s (= *toys*) of equal sweetness, IV.2.53.

Gaudy. *adj.* — shadow, II.2.103.

Gauntlet. *n.* use your —s, III.6.64.

Gaze. *v. i.* to — against bright arms, II.2.35; to — upon my mistress, III.1.117.

Geld. *v. t.* they must be all *gelt* for musicians, IV.1.131.

General. *n.* our — of ebbs and flows (= *Moon*), V.1.163.

General. *adj.* the cry was —, V.3.81.

Generous. *adj.* — bond (= *honourable*), I.2.50; in — terms, III.1.54.

Gentility. *n.* for pity's sake and true —'s, I.1.25.

Gentle. *adj.* — cousin, II.2.70; II.2.136; II.3.15; fair — maid, II.4.24; — uses (= *gentlemanly accomplishments*), II.5.7; the void'st of honour that e'er bore — token (= *looked like a nobly born man*), III.1.37; III.6.112; V.2.43; V.4.24.

Gentleman. *n.* II.2.222; II.4.1.21; II.5.6, 32; III.1.57; III.6.303; IV.1.117; IV.3.57; V.2.44; *Epil.* 18.

Gentleness. *n.* III.1.48.

Gently. *adv.* II.2.138; III.1.36; IV.2.28; A. is — visaged, V.3.41.

George. (*name of a ship: spoken of as 'he'*), III.5.59.

Geraldo. *pr. n.* —, Emilia's schoolmaster, IV.3.10. *See* **Gerrold.**

German. *adj.* you royal — foes (= *kindred*), V.1.9.

Gerrold. *pr. n.* Master —, III.5.22. *See* **Geraldo.**

Get. i. *v. i.* — you and pray the gods, I.1.208.
ii. *v. t.* to — the soldier work, I.2.23; II.2.232; II.4.25; III.1.80; III.3.52; if we can — her dance, III.5.74; where *got'st* thou this, III.6.54; I'll — mercy, III.6.192; *got* your pardon, IV.1.19; to be *got* away (= *persuaded to go away*), IV.1.102; let's — her

in, IV.1.147; V.2.107; — herself some part, V.3.36 (= *procure, obtain*); He's well *got*, sure (= *begotten, born*), II.5.24; — many more such prisoners and such daughters (*in double sense*: = '*obtain*' *and* '*beget*'), II.6.38; have *got* maids with child, IV.3.35.

Gift. *n.* —s, I.3.15.

Gipsy. *n.* a changeling to him, a mere —, IV.2.43.

Gird. *v. t. girt* with garlands, II. 3.81.

Girl. *n.* III.6.34; V.1.79.

Girth. *n.* the stony —s of cities, V.1.55 (= *fortifications*); —s break, V.4.74 (*of a horse's saddle*).

Give. *v. t. Prol.* 2, 13; — us the bones, I.1.49; —s me such lamenting, I.1.57, 148, 149; I.4.26; I am —n out (= *reported*) to be, II.1.4; II.1.41; *gave* me life [*perhaps we should read* gave my = *dedicated*], II.5.7; II.5.33; III.1.44, 72, 98, 104; III.3.28; III.5.43, 45, 78, 93, 144; *gave* his faith, III.6.1 (= *promised*); III.6.69, 101, 181, 197; I — consent, III.6.279, 305; IV.1.23; I *gave* my ear, IV.1.57 (= *listened*); IV.2.150; IV.3.59; V.1.47, 60, 71, 127, 132; V.2.29, 45; V.3.32; —s the prejudice of disparity, V.3.87, 108, 109, 132; V.4.12, 24, 27, 46, 67, 88, 98, 106, 107, 125.

Giver. *n.* y' are a noble —, II.5.38.

Glad. *adj.* III.3.20; V.2.91; most — on 't, V.4.29, 33, 130. *Comp.* **Gladder,** III.3.21.

Glad. *v. t.* to — our age, II.2.34.

Glade. *n.* a small — cut by the fishermen, IV.1.64.

Glance. *n. See* **Eye**—, V.1.80.

Glance. *v. t.* — their eyes, V.3.61.

Glass. *n.* i. (= *mirror*) dear — of ladies, I.1.90 [*Qo.* glasse, *see* **Glassy**, I.1.112]; scissor'd just to such a favourite's —, I.2.55.

ii. (= *hour-glass*) the — is running now, V.1.18.

Glassy. *adj.* [*Qo.* glasse] — stream, I.1.112.

Glister. *v. i.* our stars must — with new fire, V.1.69.

Globy. *adj.* his — eyes, V.1.113 (*said of the swollen eyes of an old man*).

Glory. *n.* boot and —, I.2.70; V. 4.43.

Gloss. *n.* — of youth, I.2.5 (= *freshness, brightness*).

Glove. *n.* the next —s that I give her shall be dogskin, III.5.45.

Glue. *v. t.* which being —d together (= *joined*), III.5.119.

Go. *v. i.* a poet never *went* more famous yet, *Prol.* 4; I.1.1, 103, 104, 152, 171; we are —ing about, I.1.196; I will see you —ne, I.1. 218; I.2.14; to — tiptoe, I.2.57; I.2.98; I.4.6; — to! leave your pointing, II.1.51; — forward (= *continue speaking*), II.2.126; II.2.269, 271, 275; II.3.20, 31, 42, 60; — along (= *accompany*), II.3.69, 74; his face, methinks, —es that way (= *resembles that*), II.5.21; II.5.53, 59; III.1.117, 120; III.2.1, 21; III.3.40; III. 4.11, 23; III.5.16, 39, 58, 86, 98; you swore I *went* beyond (= *excelled*) all women, III.6.206; IV.1.65, 67, 68, 123; I may — look (= *I don't know*), IV.2.52; IV.2.152, 154; may — upon 's legs, IV.3.12; IV.3.25, 29; V.1. 37, 41, 68, 157; V.2.27, 73, 102, 107; V.3.28, 71; — to law with (= *contend against*), V.3.99; V. 3.134; V.4.58, 136; *Epil.* 5.

God. *n.* Oh, I hope some —, I.1. 71, 72; I.1.208; I.2.83, 94; th' impartial —s, I.4.4; a —'s view, I.4.21; red-eyed — of war, II.2. 21; temples of the —s, II.2.23; II.2.59, 94, 108; fit for the —s to feed on, II.2.241; near —s in nature, II.2.244; II.3.13, 58; III.6.98, 257; IV.1.48; IV.2.16, 25; V.1.1; the all fear'd —s, V. 1.13; V.1.15; the — of our profession (= *Mars*), V.1.38; V.3

38; —'s lid, V.3.96; V.3.107, 116; V.4.9, 11, 36, 43, 86, 100, 115; the —s my justice take from my hands, V.4.120.

Goddess. *n.* II.2.134, 135, 164; V.1.71, 74; soft sweet —, V.1. 126; bow before the —, V.1.135.

Godlike. *adj.* — honours, I.1.30; (= *divine*) power, V.1.89; show i' th' world too —, V.3.118.

Gold. *n.* the staff of —, IV.2.115.

Gold. *adj.* — buttons on the boughs, III.1.6.

Golden. *adj.* — ingots, I.2.17.

Good. *adj.* — play, *Prol.* 3; — man, *Prol.* 17; I.1.32; sword that does — turns to the world, I.1.49; this — action, I.1.102; I.1.129, 147, 170, 226, 233; I.2. 71; I.3.6; I.4.2, 13; II.2.20, 124, 143, 211, 266, 273; II.3.13, 35; II.4.24; III.1.65, 75, 112; sit down, and — now (= *good friend*), III.3.9; III.3.17, 21, 22; III.4.11; III.5.77, 143; III.6.3, 16, 17, 54, 61, 65, 72, 77, 232; IV.1.3, 17, 18, 24, 25, 30, 31, 43, 115; IV.2.6, 154; IV.3.45, 76; done any — upon her (subst. = *benefit to her*), V.2.1; V.3.10, 27, 101, 108, 122, 129; V.4.6; — night, — creature, V.4.34; V.4. 97; *Epil.* 18.

Goodly. *adj.* (= *handsome*), II.2. 228; II.4.8; — mothers, III.6. 245; III.6.276.

Goodness. *n.* and of thy boundless — take some note, I.1.51; a main — (= *benefit*), II.2.63; II. 4.24; II.5.35; III.6.138; IV.1. 22; many will not buy his — with this note (= *this defect causes many to refuse to buy such a horse, though otherwise excellent*), V.4.53.

Gout. *n.* the — had knit his fingers into knots, V.1.112; — and rheum, V.4.8.

Governor. *n.* store never hurts good —s (= *managers*), I.3.6.

Gown. *n.* II.2.128; my wedding —, IV.1.109.

Grace. *n.* human —, I.1.144; the —s of our youths shall wither, II.2.27; thy noble —, III.5.123; petition of —, IV.3.7; V.1.94; he looked all — and success, V. 3.69; the — of the contention (= *victory*), V.4.108; give — unto the funeral, V.4.125.

Grace. *v. t.* —d her altar, V.4.105.

Gracious. *adj.* her signs were —, V.1.173.

Grain. *n.* a — of honour they not o'erweigh us (= *jot*), V.4.18.

Grand. *adj.* I.1.164; — decider, V.1.63.

Grandguard. *n.* You care not for a —? No, no, we'll use no horses, III.6.58.

Grant. *v. t.* I.1.200; III.6.180, 235; IV.1.27; V.1.71, 159.

Grape. *n.* is as a ripe —, ruddy, IV.2.96.

Grasp. *v. t.* — our good swords in our hands, II.2.210.

Grateful. *adj.* odours which are — to the sense, IV.3.74.

Grave. *n.* I.1.149; she the — enriched, I.3.51; your household's —, I.5.11; the next way to a —, III.2.33; III.6.284.

Grave. *v. t.* his brow is —d, and seems to *bury* what it frowns on (= *furrowed.* Word-play on *grave* and *bury*), V.3.46. *And see* **Crave.**

Gravity. *n.* a bold —, IV.2.21; induce stale — to dance, V.1.85.

Gray. *adj.* attend for — approachers (= *aged*), V.4.9.

Gray-eyed. He's —, which yields compassion where he conquers, IV.2.131.

Grease. *n.* usurer's —, IV.3.31.

Great. *adj.* I.2.21, 85; I.3.2, 13, 34, 94; I.4.14, 46; II.1.3; II.2. 107; III.5.124; III.6.119, 152; IV.1.6, 53; IV.2.89, 118, 123; IV.3.56, 58, 86; V.1.43, 60, 62, 102, 129; V.4.46. *Comp.* —er, I.1.172; IV.2.62, 92. *Superl.* —est, II.5.14.

Great-eyed. *adj.* — Juno, IV.2.20.

Greatness. *n.* of such a virtuous —, II.2.259.

Green. *adj.* — tree, II.3.39; III.4.19; — songs of love (= *youthful*), IV.3.71; turned — Neptune into purple, V.1.50; thy rare — eye, V.1.144.

Greise. *n.* they stand a — above the reach of report, II.1.27. *See* Notes.

Grey. *See* **Gray.**

Grief. *n.* O — and Time, Fearful consumers, you will all devour, I.1.69; hot — (= *warm tears*), I.1.107; I.1.109, 123; a capital —, I.1.123; what —s our beds, I.1.140; I.1.168; — and Ignorance, II.2.55; our —s, II.2.60, 189; your —s (= *grievances*), III.1.54; in me hath — slain fear, III.2.5.

Grieve. *v. i.* II.4.27.

Grievous. *adj.* — punishment, IV.3.38.

Grin. *v. i.* showing the sun his teeth, —ning at the moon, I.1.100.

Groan. *v. i.* — under such a mastery, I.1.231; III.3.35; mothers that have —ed for them, III.6.245.

Groom. *n.* I met your — (= *husband*), I.1.61. *And see* **Bridegroom,** V.4.127.

Gross. *adj.* III.1.46.

Ground. *n.* i. (= *earth*) cry from under —, *Prol.* 18; but touch the — for us no longer time, I.1.97; a patch of —, II.6.33; trod thy — (= *territory*); knees shall grow to the —, III.6.192.

ii. (= *basis*) theirs has more —, I.3.56.

Ground-piece. *n.* the — of some painter, I.1.122. *See* Notes.

Grow. *v. i.* oxlips in their cradles —ing, I.1.10; II.2.43, 66, 149; III.6.6; my knees shall — to the ground but I'll get mercy, III.6.192; IV.1.89; V.1.168; Lord, how y' are —n! my Palamon I hope will — too, V.2.94, 95; love that —s while you decay, V.3.111; *grew* (*sc.* to the saddle), V.4.75.

Grudge. *v. t.* nor shall he — to fall, III.6.297.

Guard. *n.* both upon our —s, III.6.29; III.6.122. *And see* **Grand-guard,** III.6.58.

Guard. *v. t.* my cause and honour — me, III.6.92.

Guess. *v. t.* III.1.109 [*Qo.* ghesse]; IV.2.91.

Guide. *v. t.* —s his arm, IV.2.102.

Guiltless. *adj.* — on't, III.1.15; I am — of election (= *innocent of choice*), V.1.154.

Guilty. *adj.* bear a — business, III.1.90; murder whereto she's —, V.3.28.

Gum. *n.* balms and —s, I.5.4.

Gyve. *n.* quit me of these cold —s, III.1.72; the jingling of his —s, III.2.14.

Ha. *interj.* II.2.134; ye know what wenches, —! II.3.39; —, boys, heigh for the weavers, II.3.49.

Habit. *See* **Bride-habited,** V.1.150.

Hail. *n.* all —! . . . a cold beginning, III.5.100; V.1.77.

Hail. *v. i.* well —'d, III.5.63.

Hair. *n.* a — shall never fall of these men, III.6.287; his — hangs long behind him, IV.2.83. *See* **Black-haired,** III.3.31; **Hard-haired,** IV.2.104; **White-haired,** IV.2.123.

Hairbell [*Skeat, for* her bells *of other Edd. In his Etym. Dict. Skeat gives the other spelling,* Harebell, *remarking that "the spelling* Hairbell *savours of modern science, but certainly not of the principles of English etymology"*]. —s dim, I.1.9.

Hairworth. *n.* a black one, owing not a — of white, V.4.51 (= *jot; the worth of a hair*).

Half. *pron.* — his own heart, IV. 1.14; IV.3.39.

Half. *adj.* this — hour, V.2.4; — sights saw that A. was no babe (= *half-blind, sand-blind people*), V.3.95.

Half. *adv.* IV.1.47; V.2.3.

Half-sight. *See* **Half,** *adj.* V.3. 95.

Halloa. *v. i.* (= *shout*), II.2.48; III.2.8, 9 [*Qo.* hallowd].

Hallow. *v. t.* —ed clouds [*sc.* of incense], V.1.4.

Hallowing. *n.* (= *shouting*), III. 1. *St. dir.*

Halt. *v. i.* (= *walking lamely*), not —ing under crimes, V.4.10.

Hand. *n.* i. hold out your helping —s, *Prol.* 26; I.1.165; I.2.57, 92; our —s advanced before our hearts, I.2.112; I.3.31; II.2.24, 87, 93, 211; II.5.57; III.1.32, 39, 75, 98; III.5.78; III.6.97, 101, 102, 197, 302; IV.1.93; if his — be in (= *if he be in practice*), IV.1.137; IV.2.139; V.1.6, 54; V.2.86; V.3.84, 109; V.4. 91, 121.

ii. (= *handwriting*) a very fair —, V.2.58.

Handsome. *adj.* a young — man, II.4.14; a wondrous — woman, II.5.20; — pity, IV.1.9; the house made —, IV.1.79; young — men, IV.2.3; a young — wench, *Epil.* 6.

Hang. *v. t.* — your shield afore your heart, I.1.196; youths *hung* with the painted favours, II.2.11; — for 't afterwards, II.2.266; I'll be —ed, II.3.72; — him, II.3.73; to be —ed for his escape, III.2. 22; III.2.30; thereby —s a tale, III.3.41; his hair —s long behind him, IV.2.83; sword *hung* by a curious baldrick, IV.2.86; —, or drown themselves, IV.3.29; must be —ed to-morrow, V.2.80; seemed with strange art to —, V.4.79.

Hanging. *n.* by night that seek out silent — (= *tapestry, arras*), III.5.127.

Haply. *adv.* I.2.51 [*Qo.* happely], I.3.73.

Happen. *v. i.* V.3.8.

Happiness. *n.* II.3.13 (= *good luck*), II.3.82.

Happy. *adj.* II.3.22; II.4.25; II.5.9. *Comp.* **Happier,** III.1. 25.

Harbinger. *n.* [*Qo.* Herbinger] spring-time's —, with her bells dim, I.1.8.

Hard. *adj.* heart, now — and harsher, I.2.25; — oppressor, II. 2.84; — language, III.1.106; III.6.76, kept down with — meat and ill lodging (= *insufficient*), V.2.97.

Hard. *adv.* it goes —, I see, *Epil.* 5.

Hard-haired. *adj.* —and curled, thick twined, IV.2.104.

Hard-hearted. *adj.* II.2.122.

Hardly. *adv.* make — one the winner (= *with difficulty*), V.3. 130.

Hardy. *adj.* nor be so — ever to take a husband, I.1.204; — youths, II.2.10; IV.2.80.

Hare. *n.* mad as a March —, III.5.73.

Hark. *interj.* III.1.108; III.2.4; V.3.56, 93.

Harm. *n.* to do —, I.2.71; V.3.66.

Harmless. *adj.* a — distemper, IV.3.2.

Harsh. *adj.* — to large confessors (= *severe*), V.1.104. *Comp.* —er than strife or war, I.2.25.

Haste. *n.* since that our theme is —, I.1.215; our — does leave imperfect, I.4.12; IV.1.51; a cursed — [*Qo.* hast] you make, V.4.41.

Hasten. *v. t.* — the success, IV. 3.88.

Hate. *v. t.* II.2.23, 70; cursed man that —s his country, II.2. 201; my father ever —d, II.5.58.

Have. *v. t.* and *aux. Prol.* 10; I.1.29, 52, 56, 72, 78, 87, 88; I *had* as lief, I.1.102; I.1.129, 140, 141, 143, 194, 207; I.2.18, 39, 82, 90; I.3.41, 69, 74, 80; I.4.28, 36; II.1.7, 12, 14, 17; II.2.128, 157, 181, 215, 252, 262, 267; II.3.16, 20; II.3.30, 71; II.4.9, 16; II. 5.54, 62; III.1.85, 108, 110, 112, 121; III.2.8, 13, 15; III.3.11, 16, 20, 21, 22, 24, 37; III.5.24, 96; III.6.77, 87, 116, 130, 172, 179, 197, 219, 230, 263; IV.1.28, 120, 121; IV.2.7, 10, 14, 35, 53; I *had* rather both (= *I would*), IV.2.68; IV.2.142; IV.3.19, 26, 28, 51, 58, 71, 86; V.1.6, 77, 79; youth . . . *have* [*sing. subj. and plur. verb. See* Notes], V.1.86; V.1.106, 116, 120, 158; V.2.12, 23; you — me (= *understand*), V.2.35; V.2.55, 61, 64, 65, 83, 85, 92, 94; V.3.2, 45, 75, 79; gods would — him die a bachelor, V. 3.117; V.4.4, 6, 16, 85, 114; *Epil.* 10, 12, 15.

ii. *seemingly intrans. use of have:* — with ye, boys, II.3.27; — at thy life! III.6.131.

Havoc. *n.* whose — in vast field, V.1.51.

Hawk. *n.* I could have kept a — (*mark of a gentleman*), II.5.11; a —, and her bells were cut away, III.5.70.

Hawk. *v. i.* see a wren — at a fly (= *pursue like a hawk*), V. 3.2.

Hawthorn. *adj.* your — house, III.1.82.

Hay. *n.* — and provender, V.2. 59.

Hazard. *n.* the gall of —, II.2.66; your personal — (= *risk*), V.1.74.

Hazard. *v. t.* if I — thee, and take thy life (= *put thee in danger*), II.2.204.

He. *pron. Prol.* 17, 23, 28, 29; I.1.29, 43, 60, 67, 68, 69, 72, 73, 87, 88, 89, 91, 92, 93, 99, 100, 105, 109, 114, 115, 116, 154, 157, 158, 182; I.2.18, 62, 72, 85, *et passim. See* **His, Himself.**

Head. *n.* our crowned —s, I.1.52; advance it [*sc.* sword] o'er our —s, I.1.93; a dove's motion when the —'s pluckt off, I.1.98; I.3.32, 71; wished upon thy —, I.4.3; II.2.214, 217; lose his — (= *be decapitated*), III.6.296; chaplets on their —s, IV.1.73; lose your — to-morrow morning, IV.1.77; his —'s yellow (= *hair*), IV.2. 103; IV.2.137; as ever struck at —, V.3.109; V.4.78, 80.

Heal. *v. t.* —'st with blood, V.1.64.

Health. *n.* I.2.110; to your —, III.3.12; III.6.38; IV.1.34.

Heap. *n.* a — of ruins, II.3.19.

Hear. i. *v. t.* this child — be a hiss, *Prol.* 16; you shall —, *Prol.* 27; — and respect me, I.1.26; I.1.28, 56; I —d them reported to be, II.1.28; II.2.42, 111; II. 4.18; III.1.61, 96; III.2.11; III. 3.32, 53; III.5.93; III.6.83, 210; IV.1.1, 3, 15, 56, 66, 115, 133; IV.3.44; which never —d scurril term, V.1.147; V.3.9, 123; V.4. 26.

ii. *v. i.* III.5.15; IV.1.29.

Hearing. *n.* when it came to — (= *to be heard*), III.6.11; my — will be punished (= *sense of hearing*), V.3.7.

Heart. *n.* my lord is taken — deep with your distress, I.1.105 [*Probably we should read* Heart-deep, *adverb*]; I.1.117, 128; hang your shield afore your —, I.1.197; charitable —, I.1.25; I.2.62; our hands advanced before (= *further than*) our —s, I.2.112; your dear —, I.3.11; I.3.16; the high throne in his —, I.3.96; II.4.17; II.5.62; pay it to the — of ceremony (= *utmost*), III.1.4; honest —, III.6.197; half his own —, IV.1.14; come, weigh, my hearts, cheerily (*nautical expression* = *comrades*), IV.1.144; IV.3.37;

the —s of lions (= *courage*), V.1. 39; mine innocent true —, V.1. 134; on the sinister side the — lies, V.3.76; thy worthy manly —, V.4.86, 87. *See* **Sweetheart**, III.5.148; **Stout-hearted**, II.6. 9; IV.2.130; **Honest-hearted**, II.6.15; **Soft-hearted**, IV.2. 147; **Strong-hearted**, V.1.8; **Maiden - hearted**, V.1.151; **Hard-hearted**, II.2.122; **Merry-hearted**, II.2.151.

Hearty. *adj.* a good — draught, III.3.17.

Heat. *n.* the —s are gone tomorrow (= *the incitements to do the deed*), I.1.152.

Heat. *v. t.* a —ed lion, IV.2.82.

Heaven. *n.* I.2.64; I.4.1; —'s good eyes, I.4.13; II.2.134; II.4. 19; III.1.111; III.3.45; III.4.4; III.6.156; for —'s sake, III.6. 251; pray — it hold so, IV.1.16; IV.1.88; — forbid man, IV.1. 113; IV.2.6; a promontory pointed in —, IV.2.23; dew of —, V.4.102. *Often in plural*, Heavens: the —s (= *gods*), I.3. 9; the mounted —s, I.4.4; —s lend a thousand differing ways to one sure end, I.5.13; oh you —s, III.1.89; till —s did make hardly one the winner, V.3.129.

Heavenly. *adj.* — justice, I.2.81; II.2.164, 243; a sad boy, but a —, IV.2.32; V.1.30, 91; — powers, V.3.139; you — charmers (= *the gods*), V.4.131.

Heavy. *adj.* — cheers (= *sad faces*), I.5.4; III.6.56; an eye as — (= *sad*) as if he had lost his mother, IV.2.27; *comp.* heavier; — than lead, V.1.96; *superl.* heaviest, II.2.29.

Heed. *n.* take — to your kindness, II.2.125; good —, III.6.232; take —, III.6.303; IV.3.28.

Heel. *n.* I'll follow you at —s, I.1. 221. *See* **Lark's-heel.**

Heigh. *interj.* ha, boys, — for the weavers, II.3.49. (*Sometimes spelt* Hey.)

Heigh-ho. *interj.* III.3.42.

Heir. *n.* II.2.83; are you his —? his youngest, sir, II.5.8.

Helm. *n.* don their —s (= *helmets*), I.3.19; — of Mars, I.4.17.

Helmeted. *adj.* the — Bellona, I.1. 75.

Help. *n.* your — (= *support*), V.1. 14.

Help. i. *v. t.* your —ing hands, *Prol.* 26. III.5.116; III.6.193. ii. *v. i.* I.1.199.

Helper. *n.* the holy altars of your —s, V.1.12.

Hence. *adv.* be absent —, I.1.18; I.1.211; II.2.95; II.6.4; III.3. 49; IV.2.22; V.3.134; V.4.109, 120.

Henceforth. *adv.* I.1.203.

Hercules. *n.* I.1.66; II.5.2.

Herd. *n.* mortal — (= *human race*), I.4.5; we in —s thy game [*Qo.* heards], V.1.132.

Here. *adv. Seward's conj. for* there, I.1.111; I.1.193; I.2.6, 41; I.3. 24; II.1.14,15; II.2.26, 27, 28, 41, 45, 53, 59, 78, 85, 87, 99; II.3.47, 48; II.6.19; III.1.83; III.3.3, 6. 23, 28; III.5.3, 12, 24, 25, 38, 44, 96, 103, 113, 152; III.6.91, 102, 164, 170, 183, 223, 294, 299, 307; IV.1.103, 141, 148; IV.2.10, 14; V.1.142, 170; V.2.69, 79, 99, 101; V.3.6, 133; V.4.54, even very —, V.4.99; *Epil.* 7.

Hereafter. *adv.* II.2.237; III.3.5.

Herself. *pr.* V.3.26, &c. *See* **She.**

Hether. *Qo. for* **Hither**, III.5. 120; IV.1.103.

Hey. *interj.* —, nonny nonny nonny, III.4.21, 24. *See* **Heigh.**

Hide. *n.* Nemean — (*of a lion*), I. 1.68.

Hide. *v. t.* a *hidden* sun, II.5.23, III.6.118; be *hid* in him, V.3. 98.

High. *adj.* — throne, I.3.96; the sun grows —, II.2.149; *Compar.* —er, II.6.5; V.3.125; V.4.78.

High. *adv.* his nose stands —, IV. 2.110.

Highspeeded. *adj.* this — pace, I. 3.83.

Hilding. *n.* that scurvy —, III.5. 42.

Himself. *pr.* I.3.45; II.2.121; IV. 2.14; casts — th' accounts, V.2. 58, &c. *See* **He.**

Hind. *n.* a silver — (= *deer*). *Stage dir.* V.1. p. 88.

Hind. *adj.* his — hoofs, V.4.76.

Hip. *n.* I.2.56; a vengeance trick o' the (= *wrestling*), II.3.71.

Hippolyta. *n.* I.1.77; III.1.1; IV. 1.7; V.3.136.

His. *pron. used for* **its**, *Prol.* 4, 5; his eye will dwell upon — (*sc.* the eye's?) object, V.3.49. *See* **He**, and **Its.**

Hiss. *n.* the first sound this child hear be a —, *Prol.* 16.

Hiss. *v. i.* let him —, and kill our market, *Epil.* 8.

Hissing. *n.* —, howling, IV.3.27.

Hither. *adv.* *See* **Hether**, III.5. 120; IV.1.103; IV.1.138.

Ho. *interj.* [*Qo.* hoa], III.3.1; III. 5.81; V.2.18; V.4.40.

Hoar. *adj.* chough — [Seward's conj. for *Qo.* clough hee], I.1.20.

Hoarse, *adj.* — throat, V.1.88.

Hobby-horse. *n.* the best — in all the parish, V.2.52.

Hoist. *v. t.* — we the sails, V.1.28.

Hold. i. *v. t.* do but you — out, *Prol.* 25; we should — you here for ever, I.3.24; II.2.59; do we all — against the Maying (= *keep our appointment*), II.3.35; away boys, and — (*see* **keep touch**), II.3.59; III.1.47; pray — your promise, III.1.100; III.5. 50; I — it better (= *deem*), III. 6.89; your reason will not — it (= *maintain it*), III.6.228; — thy word (= *keep your promise*), III.6.136; — your course, III.6. 304; not to be *held* ungrateful, IV.1.22; the file and quality I —, V.1.161; —, oh, V.4.40, 41.

ii. *seemingly intransitive use:* that sword he refuses, if it but —, I kill him with (= *stand firm*), III.6.15; if it but — (*stand firm*), III.6.91; pray Heaven it — so (= *continue*), IV.1.16.

Hole. *n.* III.5.83.

Holiday. *n.* It is a — to look on them, II.1.53.

Holla. *v. i.* well have —ed to a deep cry of dogs, II.5.11. *See* **Halloa.**

Holy. *adj.* the dread eye of — Phœbus, I.1.46; I.1.156; — *sanctuary*, II.2.71; V.1.2, 12, 149, 164.

Home. *adv.* strike —, III.6.68; urge it —, III.6.233; IV.1.4; fit her —, and presently, V.2.11; do it —, V.2.37.

Honest. *adj.* II.2.222; II.2.233; II.3.60; III.3.4, 46; III.6.50, 197; V.2.22, 30; *Epil.* 14.

Honest-hearted, *adj.* some — maids, II.6.15.

Honesty. *n.* honour and —, III.1. 50; III.3.14; in the way of —. Never cast your child away for — (= *virtue*), V.2.20, 21, 22, 28, 70.

Honour. *n.* shake to lose his —, *Prol.* 5; the — of your bed, I.1. 30; I.1.82; to godlike —s, I. 1.230; I.2.17; if we will keep our —s, I.2.37; that — which his enemy come in, I.2.108; games of —, II.2.10; like twins of —, II.2.18; the curse of —, II.2.54; the ways of —, II.2.73; II.2.146; let mine — down (= *lower*), II.2.197; fair-eyed —, II.5.29; the — you have won, II.5.61; III.1.36; — and honesty, III.1.50; III.3.14; III.6. 18; my cause and — guard me, III.6.92; a place prepared for those that sleep in —, III.6.99; for —'s sake, III.6.110; the law will have the — of our ends, III. 6.130; your own spotless —, III. 6.196; III.6.221, 226; maim your — (= *fair name*), III.6.237;

preserve the — of affection, III. 6.269; by mine —, III.6.289; fame and —, IV.2.21; the ornament of —, IV.2.93 (= *nobility*), IV.2.110; sons of —, IV.2.141; — crown the worthiest, V.1.17; deeds of — in their kind, V.3. 12; a grain of — they not o'erweigh us, V.4.18; V.4.98.

Honour. *v. t.* —ed Hippolyta, I. 1.77; I.4.7; II.5.36; IV.2.149; V.1.6. *See* **Humour,** V.2.40.

Honourable. *adj.* III.6.27; IV.1. 30.

Hood. *n.* Robin —, *Prol.* 21.

Hoof. *n.* —s, V.4.60, 76.

Hope. *n.* a famishing —, I.1.167; II.2.26, 171; II.5.52; II.6.26; III.6.92; IV.2.99; IV.3.56, 86.

Hope. *v. t.* I.1.71; II.5.64; IV. 1.14, 30; V.1.172; V.2.95.

Hopeless. *adj.* to marry him is —, to be his whore is witless, II.4.4.

Horn. *n.* you hear the —s (= *bugles*), III.1.96; III.5.93.

Hornbook. *n.* He'll eat a — ere he fail, II.3.42.

Horribly. *adv.* She's — in love, V.2.62.

Horrid. *adj.* I.1.144.

Horror. *n.* Darkness . . . the dam of —, V.3.23.

Horse. *n.* our fiery —s like proud seas under us, II.2.19; II.5. 54; III.1.20, 107; III.6.59, 77; V.2. 45, 55; V.4.54, 56; the hot — full of fire, V.4.65. *See* **Hobby-horse,** V.2.52.

Horseman. *n.* II.5.45.

Horsemanship. *n.* my feat in —, II.5.13.

Host. *n.* mine — and his fat spouse, III.5.127.

Hostage. *n.* take — of thee for, I. 1.184.

Hostler. *n.* V.2.59.

Hot. *adj.* — grief (= *warm tears*), I.1.107; the — horse (= *fiery*), V.4.65; *Comp.* —ter, V.1.91.

Hotly. *adv.* (= *angrily*), V.1.105.

Hound. *n.* our Theban —s, II.2.46.

Hour. *n.* two —s travel, *Prol.* 29; I.1.183; bate not an —, I.1.220; my — to come (= *rest of my life*), II.2.6; II.2.210; II.6.35; III.3.49; III.6.112, 123, 300, 304; IV.1.124; IV.2.43; in two —s, IV.1.137; V.1.11; half —, V.2.4; V.2.10, 42; twenty mile an —, V.2.51; in lag —s, V.4.8; V.4. 92, 128, 129.

Hourly. *adv.* III.6.221.

House. *n* your hawthorn —, III. 1.82 (= *arbour*), IV.1.79. *See* **Gardenhouse,** IV.3.48.

House. *adj.* these — clogs away (*boot worn in the house;* here = *fetters*), III.1.43.

Household. *n.* —'s grave, I.5.11.

How. *adv. Prol.* 17; I.1.160; I.2. 37; I.3.26; II.1.31; II.2.1, 70, 131, 139, 150, 239, 245, 256, 279; II.3.72; II.5.17, 23; III.1.16, 60; III.2.20; III.3.24; III.4.5, 8; III.5.7, 148; III.6.66, 213, 237, 239; IV.1.19, 25, 33; IV.2.55; IV.3.24, 34, 42, 85; V.1.18, 25; V.2.25, 31, 46, 70, 72, 94, 103; V. 3.56, 71; V.4.25, 45; *Epil.* 1.

Howl. *n.* strange —s, III.2.12.

Howl. *v. i.* III.2.18; IV.3.45, 48.

Howlet. *n.* three fools fell out about an —, III.5.67.

Howling. *n.* —, chattering, IV.3. 27.

Howsoever. *adv.* III.1.51.

Hubbub. *n.* II.6.36. *See* **Whoo-bub.**

Hue. *n.* (= *colour*), I.1.3.

Hum. i. *v. t.* —med one, I.3.75.

ii. *v. i.* he hears and nods and —s (= *says 'hum'*), III.5.15.

Human. *adj.* [*Qo.* humane *and* humaine], I.1.144; — title, I.1. 233.

Humble. *adj.* — banks can go to law with waters, V.3.99.

Humble. *v. t.* — with a ferula the tall ones, III.5.112; am —d fore thine altar, V.1.143.

Humour. *n.* the melancholy — that infects her, V.2.38; those darker —s that, V.3.53.

Humour, *v. t.* pray — her [*Qo.* honour], V.2.40.

Hundred. *n.* I.1.184; IV.1.72, 127; V.2.64, 109.

Hunger. *n.* your — needs no sauce I see, III.3.25.

Hungry. *adj.* III.4.11.

Hunt. *v. t.* may the stag thou —'st stand long, III.5.154; went —ing, III.3.40; this is the duke a —ing as I told you, III.6.108.

Huntress. *n.* the — (*Diana*), V.1.92.

Hurry. *n.* the court — (= *confused or hasty preparations*), II.1.17.

Hurt. *n.* last —s, I.4.26; I might do —, V.3.61.

Hurt. *v. t.* store never —s good governors, I.3.6; hand of war —s none here, II.2.87; II.2.277; III.6.87; V.2.111.

Husband. *n. Prol.* 8; I.1.205; II.4.25; III.6.274; V.1.151; V.3.37.

Hypocrisy. *n.* III.1.95.

I. *pron. Prol.* 9, 19, 20, 21; I.1.26, 28, 35, 36, 37, 55, 56, 57, 58, 61, 71, 76, 77, 87, 101, 103, 104, 106, 111, 117, 119, 122, 123, 126, 128, 148, 171, 173, 193. *et passim.* raise *me* a devil, III.5.85; I laid *me* down, IV.1.62. *See* **Methinks, Me, My, Mine,** &c.

I. *adv. spelling of Qo. for* **Ay**, *which see,* II.3.33; say 'I'. I, I by any means, III.5.134, 135; V.2.109.

Ice. *n.* my petition was set down in —, which by hot grief uncandied, melts into drops, I.1.107; — to cool 'em, I.2.34; in — up to the heart [*Qo.* yce], IV.3.37.

If. *conj. Prol.* 3, 15, 30; I.1.99, 121, 182, 200, 228; I.2.11, 29, 37; I.3.22, 91; II.2.59, 62, 170, 175, 176, 178, 195, 198, 200, 204, 231, 243, 253, 255, 257, 278; II.3.15, 20, 73; II 4.10; II.5.19, 42, 56, 57, 63; II.6.13, 20; III.1.27, 30, 66; III.2.7, 8, 11, 23; III.3.26; III.5.102, 138; III.6.15, 36, 47, 91, 97, 98, 104, 109, 113, 114, 147, 151, 161, 170, 173, 217, 228, 236, 247, 273, 278, 282, 284; IV.1.40, 123; IV.2.7, 47, 74, 92, 109; IV.3.18, 81; V.1.71, 106, 166; V.2.33, 53, 112; V.3.18, 52, 60, 120; V.4.42.

Ignis. *Latin, see* **Et.** III.5.58.

Ignorance. *n.* children of grief and —, II.2.55; lust and —, II.2.106.

Ignorant. *adj.* III.6.132.

Ill. *n.* her kind of — gave me some sorrow (= *ailment*), V.4.26.

Ill. *adj.* envy of — men (= *bad*), II.2.90; — old men, unwept, II.2.109; a fire — take her (*See* Notes), III.5.52; V.2.13; hard meat and — lodging, V.2.97.

Ill-dealing. *adj.* — fortune; I.3.5.

Illustrate. *v. t.* his body and fiery mind — a brave father, II.5.22 (= *indicate*).

Imagination. *n.* —s, II.2.77; a death beyond —, II.3.5.

Imitation. *n.* III.6.81.

Impartial. *adj.* th' — gods, I.4.4.

Impatient. *adj.* rude and — (*sc.* wind), II.2.141.

Impediment. *n.* —s (= *fetters*), III.1.84.

Imperfect. *adj.* our haste does leave —, I.4.12.

Implore. *v. t.* — her power unto our party, V.1.75.

Import. *v. t.* it more — me (= *is of more importance to me*), I.1.172.

Importment. *n.* like old —'s bastard (*See* Notes), I.3.80.

Imposition. *n.* (*See* Notes), I.4.44.

In. *adv.* II.2.149, 240; II.4.21; III.5.119; IV.1.147; IV.2.64; V.2.24, 107; I will now — and kneel (= *go in*), I.3.94; stuck — as sweet flowers (= *covered with, adorned with*), IV.3.72.

In. *prep. Prol.* 25; I.1.2, 3, 10, 42,

64, 72, 82, 94, 107, 109, 112, 120, 134, 156, 165, 183, 201, 203, 209; I.2.1, 2, 4, 6, 7, 8, 15, 27, 42, 57, 59, 66, 70; I.3.14, 17, 21, 36, 71, 78, 79, 82, 87, 96; I.4.6, 9, 11, 17, 19, 25, 31, 34, 44, 45; II.1.10, 21, 23, 28, 45; II.2.15, 38, 53, 65, 105, 118, 127, 132, 142, 169, 179, 204, 211, 213, 244, 254; II.3.34, 46, 53, 67, 80, 83; II.4.9, 17, 22; II.5.13, 28, 48, 51; III.1.11, 21, 29, 33, 39, 41, 45, 54, 62, 63, 75, 78, 88, 92, 108; *et passim*. *Peculiar uses:* but that we fear the gods — him (= *represented by him*), I.2.94; sing — an evening (= of), II.4.19. **In the** *often contracted* **i' th'**, *as* I.1.99, I.2.60; II.1.17; II.3.47, 50; III.5.73.

Incense. *n.* V.1. *stage dir. p.* 88; swelling —, V.1.4.

Inch. *n.* III.4.20; within an — of, V.3.80.

Incite. *v. t.* hark how yon spurs to spirit do — the princes, V.3.56.

Incline. *v. i.* they — to treachery, III.1.67; her mood —ing that way, V.2.34.

Incontinence. *n.* in abstinence we shame as in —, I.2.7.

Indebted. *adj.* we are much — to your travel, II.5.30.

Indeed. *adv.* I.1.123; II.2.270; III.6.77; V.2.50.

Indifferent. *adj.* I am —, III.6.60.

Individual. *see* **Dividual**, I.3.82.

Induce. *v. t.* — stale Gravity to dance, V.1.84.

Infamy. *n.* his loud —, I.2.76.

Infant. *n.* sod their —s, I.3.21.

Infect. *v. t.* but —s the winds with stench of our slain lords, I.1.46; the melancholy humour that —s her, V.2.38.

Infinite. *adj.* your own virtues —, III.6.199; — pity, V.3.144.

Infinitely. *adv.* — loved him, II.4.15.

Inflame. *v. t.* informs the tapster to — the reckoning, III.5.130.

Inflict. *v. t.* Fortune can — upon us, II.2.57.

Inform. *v. t.* —s the tapster to inflame the reckoning, III.5.130.

Infuse. *v. t.* whereto she'll — power, I.1.73; affections that the Heavens — in their best-tempered pieces, I.3.9.

Ingot. *n.* honour and golden —s, I.2.17.

Inhabit. *v. i.* winter must — here still, II.2.45.

Inheritance. *n.* II.2.84.

Injury. *n.* the true decider of all —ies, III.6.153.

Innocent. *n.* (= *simpleton*), every — wots well, I.3.79; so childishly, so sillily, as if she were a fool, an —, IV.1.41.

Innocent. *adj.* were things —, I.3.60; — cradle, I.3.71; — true heart, V.1.134.

Insert. *v. t.* that are —ed, IV.3.69.

Inspire. *v. t.* Pallas — me, III.5.94; if well —d (= *if I interpret aright*), V.1.66.

Instant. *n.* in the — with (= *at the same moment*), I.2.106; together, at one —, III.6.177; at this —, V.3.83.

Instantly. *adv.* III.6.113.

Instruct. *v. t.* I.1.123; V.1.57.

Instrument. *n.* —s (= *soldiers*), I.1.163; I.2.68; V.1. *stage dir. p.* 90; wind —s, V.3.95.

Intelligence. *n.* the — of state came in the instant with the defier (*perhaps* = *intelligencer*), I.2.106.

Intemperate. *adj.* that — surfeit of her eye, IV.3.61.

Intercession. *n.* (= *prayer*), V.1.45.

Interest. *n.* with — in this lady (= *legal title to*), III.6.298.

Intermingle. *v. t.* — your petition, IV.3.77.

Intertangle. *v. t.* their —d roots of love, I.3.59.

Into. *prep.* I.1.83, 108; I.2.82; I.3.46; I.4.47; let in life — thee, II.3.10; III.5.20; III.6. 38, 111; IV.3.78, 84; V.1.50, 110, 147; V.3.85; V.4.58.

Intrate. *Latin.* III.5.137.

Intreat. *See* **Entreat**, V.2.17.

Invent. *v. t.* — a way safer, III. 6.217; any death thou canst —, III.6.281.

Invest. *v. t.* — you in your dignities, I.4.10.

Invite. *v. t.* a bold gravity, and yet —ing, IV.2.41.

Ipso facto. *Lat.* V.2.37.

Irae. *Lat.* *See* **Et**, III.5.88.

Ire. *n.* V.1.14.

Iris. *n.* — newly dropt down from heaven, IV.1.87.

Iron. *n.* cold —, II.6.10; from — came music's origin, V.4.60.

Iron. *adj.* — bracelets (= *handcuffs*), II.6.8.

Irons. *n.* clap more — on him (= *prison-chains*), II.2.273.

Is. *second syllable of* **Morr-is**, III. 5.119.

Issue. *n.* effect rare —s by their operance, I.3.63 (= *results*); II. 2.32 (= *children*).

It. *pron.* Prol. 10, 14, 17, 22; I.1. 24, 61, 80, 83, 111, 113, 120, 127, 128, 129, 147, 172; I.2.49, 70; I.3.69, 76; II.1.17, 46; II.2.43, 46, 78; women 't were (*grammat. subject followed by plural verb*), V.1.107; that which perished should go to it (*sc.* death) unsentenced, V.1.157; *etc.* *Sometimes written* **'t**, I.1.94, 152, 183, *&c.*

Its. *adj.* [*Qo.* It's], with — own sweat, I.1.154; I.2.65.

Itself. [*Qo. sometimes* It self], I.1. 151, 153; II.1.23; V.1.97.

Ivy-tod. *n.* [*Qo.* &c., ivy tops; H. L. conj. tods], like —s, not to undo with thunder, IV.2.104.

Jade. *n.* (= *horse*), the —s' tails, II.3.29; the — comes o'er, V.4.81.

Jadry. *n.* [*Qo.* jadrie], boistrous and rough — (= *conduct like a jade's*), V.4.72.

Jane, Jave. *See* **Jean**, III.5.8.

Javelin. *n.* shake our pointed —s, II.2.49.

Jaw. *v. t.* I reck not if the wolves would — me, so he had this file, III.2.7.

Jealous. *adj.* — as a turkey, II.3.30.

Jealousy. *n.* her ancient fit of —, I.2.22.

Jean. *n.* [*Qo.* jave], ye — judgments, III.5.8. *See Notes.*

Jest. *v. i.* a toy to — at, II.1.34.

Jewel. *n.* O — o' the wood, o' the world, III.1.9; your stolen —, V.4.119.

Jig. *n.* for a —, V.2.49.

Jingling. *n.* [*Qo.* jengling], the — of his gyves, III.2.14.

Jolly. *adj.* You — gallants, III.5. 63.

Jot. *n.* leave not out a — of the sacred ceremony, I.1.130; a — of terror, I.2.95; any —, V.4.71.

Journey. *n.* [*Qo.* jorney], a day's —, V.2.73.

Jove. *n.* whom — hath marked the honour of your bed, I.1.29; I.1. 137, 176; set — afire with [*Sympson's conj. for Qo.* Love], IV.2.16.

Jovis. *Lat.* *See* **Et**, III.5.88.

Joy. *n.* I.1.189; — seize on you again, I.5.12; II.2.189; V.3.131; world's —, V.4.91.

Joy. *v. i.* made mothers —, IV.2. 63 (= *rejoice*) [*or ?* mothers' joy].

Joyful. *adj.* right —, V.3.135.

Judge. *n.* could not be — between 'em, V.3.128.

Judge. *v. t.* may be —d, I.4.14; if we — by the outside, IV.2.74.

Judgment. *n.* as unpanged — can (= *power of selection*), I.1.169; I.3.57; ye jean —s (= ye *common fools*), III.5.8; do it with —, III.5.37.

Jump. *adv.* where not to be even — (= *exactly equal*), I.2.40.

Juno. *n.* not —'s mantle fairer than your tresses, I.1.63; great —, I.2.21; great-eyed —'s (*sc.* brow), IV.2.20.

Jupiter. *n.* — bless us! IV.3.30.

Just. *adj.* II.2.181; these — trials, III.6.105; III.6.174.

Just. *adv.* I.2.54; IV.2.15 (= *exactly*).

Justice. *n.* the ear of heavenly —, I.2.81; I.3.47; II.2.106; the — of my love, III.1.34; III.6.15; the — of affection, III.6.51; do such a — (= *act of justice*), III.6.155; V.1.15; give them our present —, V.3.132; V.4.109, 120.

Justify. *v. t.* III.1.64; —ing my love, III.6.42.

Justly. *adv.* II.2.208; III.6.148.

Keep. i. *v. t.* if this play do not — a little dull time from us, *Prol.* 30; I.1.217; I.2.6, 37; II.1.2; II.2.72, 149; — touch (= *come to the rendezvous*), II.3.41; what a coil he —s (= *continues making*); kept a hawk, II.5.11; you may — yourself (= *maintain*), II.6.39; if he — touch, III.3.53; III.6.90; *kept* her company, V.2.2; — our wedding then (= *celebrate*), V.2.76; he was *kept* down with hard meat and lodging (= *reduced in health by*), V.2.97; V.4.73, 76.

ii. *v. i.* I.1.220; I.3.10; II.6.6; IV.1.128.

Keeper. *n.* (= *jailor*), II.2.200, 222, 224, 245, 273; II.4.3.

Ken. *v. t.* what —'st thou, IV.1.149; had I —ned all that were (= *known*), V.1.100.

Key. *n.* speak 't in a woman's — like such a woman as any of us three, I.1.94.

Kill. *v. t.* II.2.265, 267; perfumes to — the smell of the prison, III.1.86; III.5.156; III.6.15, 44, 97, 166 (*See* **Misadventure**); III.6.190; III.6.220, 261; — our market, *Epil.* 8.

Killing. *n.* at — 'em, I.3.22.

Kin. *adj.* that ever blood made —, III.1.38.

Kind. *n.* of many —s, I.2.29; II.2.276; in this —, III.1.92; a — of mirth, V.3.51; her — of ill, V.4.26 (= *sort*); deeds of honour in their — (*See* Note), V.3.12; still are children in some —, V.4.134.

Kind. *adj.* bear 'em speedily from our — air, to them unkind, I.4.38; III.1.50; III.6.21; V.2.44; — manage (= *good training*), V.4.69.

Kindle. *v. t.* — their valour at your eye, V.3.29.

Kindly. *adv.* II.6.29; III.6.67.

Kindness. *n.* 2.125.

Kindred. *n.* where are our friends and —s, II.2.8; II.4.32 (= *relationship*); V.1.26.

King. *n.* I.1.50; — Capaneus, I.1.59; I.1.140, 147, 180; I.2.84, 107; I.4.16; III.1.21; — of Pigmies, III.4.15; III.6.71; V.1.83.

Kingdom. *n.* II.2.249; II.3.1, 18; IV.2.145; V.3.33.

Kinsman. *n.* Hercules our —, I.1.66; I.2.78; a noble —, II.2.192; traitor —, III.1.30, 69; III.6.17, 21; V.1.34; V.3.129; my dear —en, V.4.13; V.4.116.

Kiss. *n.* I.1.216; II.2.31; V.2.88.

Kiss. i. *v. t.* II.4.25; II.5.37; II.6.22, 30; II.6.37; IV.1.93; V.2.56; I'll — him up again, V.2.98; V.4.94.

ii. *v. i.* shall we — too, V.2.108.

Kite. *n.* talons of the —s [*Qo.* kights], I.1.41.

Knack. *n.* th' enamelled —s o' the mead and garden, III.1.7.

Knee. *n.* no —s to me, I.1.35; suffered your —s to wrong themselves, I.1.56; oh, no —s, none, widow, I.1.74; lend us a —, I.1.96; our cause calls for your —, I.1.200; III.4.19; my —s shall

grow to the ground, III.6.192; IV.1.8; IV.2.36.

Knee-deep. *adv.* — where she sat (= *water up to the knees*), IV.1.83.

Kneel. *v. i.* pray you, — not, I.1.54; I.1.207; I.3.94.

Knife. *n.* Cords, *knives*, drams, precipitance, I.1.142.

Knight. *n.* a good — and a bold, III.1.65; —s appointed, III.6.134; three fair —s, III.6.292; the —s are come, IV.2.56; fair —s, IV.2.67, 71, 94; V.1.34; thy female —s, V.1.140; brave —s, V.1.167; V.3.29, 108, 115.

Knightly. *adj.* — strength, III.6.295.

Knit. *v. t.* the gout had — his fingers into knots, V.1.112.

Knock. *v. t.* — thy brains out, II.2.221.

Knoll. *v. i.* remember that your fame —s [*Qo.* knowles] in the ear o' the world, I.1.134.

Knot. *n.* — of love, I.3.41; *see* **Knit**, V.1.112.

Know. *v. t.* I.1.87; he that will all the treasure — of the earth, must — the centre too, I.1.114, 115; —s neither wet nor dry, I.1.121; that best —'st how to draw out, I.1.159; I.2.52, 115; I.3.6, 62, 88; I.4.40; II.1.46; II.2.32, 41, 92, 224; II.3.16, 19, 39, 41, 58, 63, 64, 80; II.4.29; II.5.13, 55; II.6.12; III.1.28, 111; III.2.16; III.3.7, 29; III.5.82; III.6.120, 125, 128, 253; IV.1.28, 31, 43, 101, 116, 122, 139; IV.2.51; IV.3.85; V.1.42, 99, 107, 152, 171; V.2.9, 60; do you not — me, V.2.82; V.3.30, 37, 39, 74, 101, 132, 136.

Labour. *n.* I.3.34; whose twelve strong —s (*sc.* Hercules), III.6.176; prone to — (*perhaps a reference to* new-conceived), IV.2.129; I am in — to push, V.1.25.

Labour. *v. i.* —ed meditance, I.1.136; if — through, I.2.11; —ed, III.5.4, 41; all was vainly —ed, III.6.79.

Lack. *v. t.* for what we —, we laugh, V.4.132.

Lad. *n.* II.3.38, 74.

Lady. *n.* I.1.35; dear glass of —ies, I.1.90; I.1.101, 113, 170; all —ies' scandal (= *reproach*), I.1.192; I.1.233; favours of their —ies, II.2.11; II.2.259, 277; II.3.57; IV.5.17, 34; — Fortune, III.1.15; III.5.35, 99, 100; — bright, III.5.125; IV.5.138, 157; III.6.41, 168, 203, 233, 298; IV.I.12; IV.2.111; the favour of his —, IV.2.138; IV.2.143; a proud — and a proud city-wife, IV.3.44; V.3.89; V.4.122.

Lag. *adj.* in — hours (= *late old age*), V.4.8.

Lake. *n.* IV.1.53, 87 (*See* **Nymph**).

Lament. *v. t.* each stroke —s the place whereon it falls (= *sorrows for*), V.3.4.

Lamenting. *n.* gives me such — as wakes my vengeance (= *lamentation, sorrow*), I.1.58.

Lamp. *n.* the eyes, these the bright —s of beauty, IV.2.39.

Lance. *n.* [*Qo.* launce], babes broached on the —, I.3.20.

Land. *n.* *See* **Laund.** Each took a several —, III.1.2 (= *glade in the forest*).

Land. *n.* safe to —, IV.1.96.

Lane. *n.* make —s in troops aghast, I.4.19.

Language. *n.* I eared her —, III.1.29; III.1.44, 103; pardon me hard —, III.1.106; V.1.124.

Lard. *v. t.* the name Palamon —s it (= *fills it, occurs in it: lit. is rubbed into it like lard*), IV.3.6.

Large. *adj.* IV.1.24; — confessors (= *boasters of immorality*), V.1.105.

Lark's-heel. *n.* —s trim, I.1.12.

Lass. *n.* III.5.89; a — of fourteen, V.1.109.

Last. *adj.* our — minute, I.2.103; — hurts, I.4.26; II.5.14; III.6.14; — night, IV.1.135; my — of vestal office, V.1.149; — words, V.4.88; V.4.92.

Last. *adv.* —, let me intreat, sir, III.6.210.

Last. *v. i.* this celebration will longer —, I.1.132.

Lastly. *adv.* (*See* **Lazily**), II.2.54.

Late. *adv.* IV.1.52.

Latest. *adj.* the — thing I shall be glad of (= *last*), V.4.30.

Laud. *n.* that to thy — I may advance (= *praise, honour*), V.1.58.

Laugh. *v. i.* — at misery, II.2.2; II.2.151; III.5.147; IV.1.125; for what we lack, we —, V.4.133.

Laund. [*Dyce's spelling of O. Edd.* **Land**], III.1.2 (= *glade, lawn*).

Law. *n.* II.4.31, 32; II.6.13; III.6.130; the tenour of my —s, III.6.133; fall by the —, III.6.225; — and regiment, IV.3.84; V.1.98; go to — with waters, V.3.99.

Lawfully. *adv.* II.2.89.

Lay. *n.* young —s of love (= *songs*), V.1.89.

Lay. *v. t.* Hercules . . . *laid* by his club, I.1.67; rather *laid out* for purchase, I.2.111; have patiently *laid up* (= *resigned*) my hour to come, II.2.6; III.5.6; I *laid* me down, IV.1.62; — by your anger, V.1.11; which being *laid* unto mine . . . heart, V.1.133; I prithee, — attention to the cry (*perhaps we should read* **pay**; *if not, the phrase is noticeable*), V.3.91; whose lives . . . are *laid* down, V.4.14.

Lazily. *adv.* [*Seward's conj. for O. Edd.* Lastly], II.2.54.

Lazy. *adj.* like — clouds, II.2.14.

Lead. *n.* a cauldron of — and usurer's grease, IV.3.31; heavier than — itself, V.1.97; a sow of —, V.3.120.

Lead. *v. t.* let him — his line (= *weight as with lead*), I.1.116.

Lead. *v. t.* — on the bride, I.1.208; I.4.47; shall be *led*, II.2.116; — the way, II.5.59; — her in, III.5.89; I'll — (*sc.* the way), III.5.90; he that — you to, V.4.22; — (*sc.* us, *or* the way) courageous cousin, V.4.38; a life that thou art yet to —, V.4.44; V.4.122.

Leaden-footed. *adj.* (= *slow*), I.2.84.

Leak. *v.* there's a — sprung (*sc.* in the ship), III.4.8.

Leap. *v. i.* — (*sc.* into) the garden, II.2.218.

Learn. *v. t.* IV.3.78.

Learned. *adj. Prol.* 11; III.5.14, 40, 49.

Learning. *n.* our thing of — says so (= *our learned man*), II.3.51; II.3.54.

Least. *adj.* I.1.116; I.2.9; I.3.39; II.1.42; those are o' the —, III.6.64; IV.1.127.

Leave. *n.* took — o' the moon (= *died: cf.* '*revisit'st the glimpses of the Moon*' *Hamlet*, I.4.53), I.3.52; by your —, II.2.222; by your —s, honest friends, II.3.60; III.6.135; V.2.20.

Leave. *See Notes: perhaps for* 'believe,' I.4.22.

Leave. i. *v. t.* I.1.130; I.2.75, 98; — imperfect, I.4.12; — your pointing (= *cease from*), II.1.51; — 'em all behind us, II.2.13; 115, 143; II.3.18; II.6.19; III.3.46; III.6.4; IV.1.59; she *left* me far behind her, IV.1.99; IV.1.102; V.1.16; V.2.102; with you — dispute (= *cease arguing*), V.4.135.

ii. *apparently intransitive use:* we must needs —, *Prol.* 32; let us —, I.2.3.

Leave-taking. *n.* as short as my —, V.4.38.

Leech. *n.* blood . . . sucked from me with —es, I.2.73.

Lees. *n.* the very — (= *dregs*) of such . . . exceed the wine of others, I.4.29.

Left. *adj.* — wing, III.6.75; the — (*sc.* side), V.3.74.

Leg. *n.* a wanton —, II.2.15; little Luce with the white —s, III.5.26; go upon 's legs, IV.3.12; V.4.76, 78.

Lend. *v. t.* — us a knee, I.1.96; I freely —, I.1.198; Heavens — a thousand differing ways to one sure end, I.5.13; the charity of one meal — me (= *give*), III.1.74; — thine ear, V.1.146.

Length. *n.* at —, III.5.16; would make his — a mile (= *stride of a horse*), V.4.56.

Lengthen. *v. t.* your day is —ed, V.4.102.

Leprous. *adj.* marry a — witch, IV.3.40.

Less. *adv.* III.6.125; IV.1.44.

Lessen. *v. t.* II.3.35.

Lest. *adv.* [*Qo.* least], III.1.97; III.2.30; V.3.118.

Let. *n.* may they kill him without —s (= *hindrances*), III.5.156.

Let. *v. t.* if we — fall, *Prol.* 15; — him consider (= *give him time to*), I.1.105, 116; — us be widows to our woes, I.1.166; I.2.3, 52; — the blood of mine that 's sibbe to him be sucked from me with leeches, I.2.71, 73; —'s leave, I.2.75; — him approach, I.2.93; — us to the king, I.2.107; — the event, I.2.113; — us follow, I.2.115; — me perish if, II.2.61; II.2.65, 71, 149, 185; — mine honour down (= *allow myself to be dishonoured*), II.2.197; II.2.199, 233; — in life unto thee, II.3.10; II.3.28, 31; to — slip now, II.3.44; II.3.57, 74; II.5.39, 55, 58; II.6.1, 28; III.2.29; III.3.10; III.5.9, 10; — us alone, III.5.31, 65, 85, 89, 110; III.6.29; — me say, III.6.161; III.6.167, 177, 210, 272; — 'em all alone, IV.1.126; IV.1.144, 147; IV.3.22, &c.

Levy. *v. t.* forth, and — our worthiest instruments, I.1.162 (= *collect*).

Lewdly. *adv.* lied so — (= *basely*), IV.2.35.

Liable. *adj.* am not I — to those affections, II.2.188.

Libel. *n.* the —s read of liberal wits, V.1.101.

Liberal. *adj.* nor would the libels read of — wits (= *licentious*), V.1.102.

Liberty. *n.* I.4.35; desire of —, I.4.42; II.2.74, 88, 160, 210, 247, 258; II.6.2; V.2.96.

Lid. *n.* (= eyelid) not closed mine eyes, save when my —s scoured off their brine, III.2.28; God's —! (*Emilia's oath*), V.3.96.

Lie. *v. i.* all dear nature's children sweet, — fore bride and bridegroom's feet, I.1.14; tell him if he i' the bloodstained field *lay* swollen, I.1.99; — blistering fore the visitating sun, I.1.146; I could — down (*allusion to game at cards called 'Laugh and lay down'*), II.2.152; if the lives of all my name *lay* on it (= *depended*), II.2.176; a rock —s watching, III.4.6; where the credit of our town *lay* on it (= *depended*), III.5.56; III.6.12; your life —s on it (= *depends*), III.6.90; to — unburied, III.6.171; lake that —s behind the palace, IV.1.53; —s (= *reclines, or is*), IV.1.143; — there, Arcite, IV.2.43; there the cure —s mainly (= *consists*), V.2.8; — with her, V.2.18; the heart —s (= *is*), V.3.76; the right o' the lady did — in you, V.4.117.

Lie. *v. i.* that thou —st (= *tellest lies*), III.1.40; I —, III.2.21; I have —d so lewdly, IV.2.35.

Lief. *adv.* I had as — trace this good action, I.1.102.

Life. *n.* I.1.164; I.2.12; I.4.25;

lives, I.4.32; the *lives* of all my name, II.2.176; II.2.205, 215, 227, 237; upon his oath and —, II.2.248; not worthy —, II.2.269; gave me —, II.5.7; III.1.77; III.2.23, 29; III.3.42; III.5.97; III.6.90, 131, 156, 164, 214, 217; their *lives* (= *loss of life*) might breed the ruin of my name, opinion, III.6.239; III.6.251, 261, 267; IV.1.28; IV.2.61; a sore — (= *sorry, painful*) they have i' the other place (*i. e.* Hell), IV.3.26; to put — into dust, V.1,110; — in him seemed torture, V.1.114; a brave —, V.3.4; their *lives* but pinch 'em, V.3.133; V.3.142; V.4.14, 28, 37, 43.

Light. *n.* I.1.143; II.2.266; IV.1.104; Cynthia with her borrowed —, IV.1.150; IV.3.65; V.3.21. *See* **Moonlight.**

Light. *adj. Compar.* Makes —er than (= *more contemptible*), *Prol.* 20; a —er (*sc.* armour), III.6.56; III.6.71.

Lightning. *n.* like —, II.2.24; the — of your valour, III.6.85.

Light-o'-Love. *n.* the tune of — [*Qo.* Light a love], V.2.54.

Like. *adj. Prol.* 5; — such a woman as, I.1.94; I.1.112; each side — justice (= *equal*), I.3.47; — the elements, I.3.61; to the — innocent cradle (= *same*), I.3.71 (*See* **Phœnix**); — old Importment's bastard, I.3.80; I.3.84; I.4.18; then — men use 'em, I.4.28; II.2.12, 14, 18, 20, 22, 24, 28, 34, 50, 75, 99, 141, 252; II.5.23; II.6.5; — a shadow, II.6.34; III.1.47, 68; III.4.2, 25, 26; III.5.19; III.6.12, 30, 70, 134, 150; usage — to princes, III.6.306; IV.1.86; IV.2.20, 84, 104; — a trumpet, IV.2.113; — women new-conceived, IV.2.128; IV.3.32; V.1.86; V.2.50, 63; V.3.5, 42; V.4.62; bear us — the time, V.4.137. *See* **Piglike**, V.4.69.

Like. *v. t.* she —s, I.3.16; I.3.64; II.5.17, 47; how did you — him, V.2.46; how do you — her (*to Doctor:* = *what think you of her state*), V.2.103; *Epil.* 1.

Like. *adv.* — enough (= *likely*), II.2.229; I am — to know your husband, V.3.37.

Likely. *adv.* II.1.30; IV.1.51; 't was ever —, V.3.68.

Likelihood. *n.* a great — of both their pardons, IV.1.6.

Likewise. *adv.* III.1.10.

Liking. *n.* fixed her — on this gentleman (= *affection*), IV.3.56.

Limiter. *n.* the heavenly — (= *dispenser*), V.1.30.

Line. *n.* let him lead his — (*See* **Lead**), I.1.116.

Lined. *p. p.* (= *furnished*) better —, II.1.51; his arms are brawny, — with strong sinews, IV.2.127.

Lineament. *n.* all his —s are as a man would wish 'em, strong and clean, IV.2.113.

Lion. *n.* this which is the —'s and the bear's, I.1.52; a pair of —s, smeared with prey, I.4.18; a heated —, IV.2.82; hearts of —s, V.1.39.

Lip. *n.* thy tasteful —s, I.1.179; thy currant — (*play on* current, — currant), I.1.216; I loved my —s the better, II.4.26; cherry —s, IV.1.74; red —s, IV.2.111.

Lisp. *v. i.* he —s in 's neighing, able to entice a miller's mare, V.2.66.

List. *v. i.* —, then (= *hearken*), V.4.48.

Listen. *v. i.* III.2.15; IV.1.63.

Little. *n.* II.5.10.

Little. *adj. Prol.* 31; II.1.1; II.2.85, 238; II.6.3; III.1.24; III.4.2; III.5.26; III.6.67; III.6.80, 85, 178; IV.2.117.

Little. *adv.* IV.3.4, 24.

Live. *v. i.* constant to eternity it —s, *Prol.* 14; I.1.147; II.1.1; II.2.86; to — abroad, II.2.98; II.2.200; III.1.29; III.6.218; V.3.55, 141; V.4.5, 82, 99, 101.

Livelong. *adj.* this — night, III.2.12.

Liver. *n.* our —s perished, cracked to pieces with love, IV.3.19.

Livery. *n.* in 's face, the — of the warlike maid appears, IV.2.106.

Living. *n.* any —, that is a man's son (= *any living creature*), II. 2.182.

Lo. *interj.* III.2.34; III.6.107; V. 3.105; V.4.85.

Load. *n.* the rider 's —, V.4.82.

Load. *v. t.* [*Qo.* loden (? laden) =] *loaden* with kisses, II.2.31.

Loathe. *v. i.* that —s e'en as it longs, I.3.90.

Loathsome. *adj.* the — misery of age, V.4.7.

Loathsomeness. *n.* th' offence of mortal — (= *corruption, decomposition*), I.1.45.

Lock. *n.* clip my yellow —s, III. 4.20.

Lock. *v. t.* able to — Jove from a synod, I.1.176 (= *grapple, restrain*); she —s her beauties in her bud again (= *shuts*), II.2. 142.

Lodge. *v. t.* where death's self was —d, I.3.40.

Lodging. *n.* is 't not mad — here in the wild woods, cousin, III.3. 22; hard meat and ill —, V.2.97.

Long. *adj.* I.3.42; III.5.4, 132, 154; IV.2.85; this — hour, V.2. 42; cut and — tail, V.2.49; *Compar.* —er time, V.3.48; no —er time than, I.1.97. *See* **Livelong**, III.2.12.

Long. *v. i.* she would — till she had, I.3.69; loathes e'en as it —s, I.3.90; all the —ing maids that ever loved, III.6.246; Pal. lies —ing, for me, IV.1.143; I — to see 'em, IV.2.65, 142.

Long. *adv.* will —er last [*O. Edd.* long; *Seward conj.* longer], I.1. 132; I.2.51; II.2.86; —er, III. 6.10; his hair hangs — behind him, IV.2.83; all day —, IV.3. 15, 21; ere —, *Epil.* 15.

Longing. *n.* a deeper —, I.1.190; how his — follows his friend, I. 3.26.

Look. *n.* his very —s, IV.2.78.

Look. *v. i.* (= *appear*), for a business [*that*] more bigger —t, I.1. 215; —t pale with parting, I.3. 53; I.4.13; our dole more deadly —s than dying, I.5.3; — tenderly to the two prisoners (= *attend carefully*), II.1.18; how they would have —t (= *appeared*), II.1.31; II.1.37; —! yonder they are; that 's Arcite, II.1.47; 'tis a holiday to — on them, II. 1.53; eyes yet —t on, II.4.11; the man they — for (= *search*), II.6.37; most perfidious that ever gently —t (= *appeared*), III.1. 36; III.1.120, 121; III.4.2; with thy twinkling eyes — right and straight, III.5.117; how do I —, III.6.66; III.6.131, 277; IV.1. 33; y' had best — to her (= *take care of her*), IV.1.122; I may go — (= *I don't know*), IV. 2.52; so he —s, IV.2.82; yet I never —t on, IV.2.119; — here! IV.3.7; — on thy virgin, V.1. 145; he —t all grace and success, V.3.69; his costliness of spirit —t through him, V.3.97; — sadly, V.4.125; *Epil.* 4.

Loose. *v. t.* this you may —, not me (*perhaps* = lose), IV.1.91. *See* **Lose**, IV.1.112.

Lord. *n.* our slain —s (= *husbands*), I.1.47; your dead —s, I.1.57; King Capaneus was your —, I.1.59; my — is taken heart-deep with your distress, I.1.104; I.1.141; our —s lie blistering, I.1.145; I.1.149; I.3.2, 34; I.4. 7; — Arcite . . . prince Palamon, II.2.223—225; my —, II.2.261; II.2.267, 270; a chaffy —, III.1. 41; darkness — of the world (? *astrological term like 'Lord of the ascendant'*), III.2.4; the — steward's daughter, III.3.29; — of May, III.5.125; my —, IV.2. 120, 144; —s and courtiers, IV. 3.35; the — of the day, V.1.60; Sir, my good —, V.3.10; to dis-

seat his — (= *rider, master*), V. 4.73. *Exclamatory use:* —! the difference of men, II.1.53; —! what a coil he keeps, II.4.18; —! how y' are grown, V.2.94.

Lordship. *n.* II.2.263.

Lose. *v. t.* [*Qo. almost always spells it* loose] shake to — (= *at losing*) *Prol.* 5; we — our humane title, I.1.233; a man will — himself, II.2.156; if that will — ye, farewell (= *deprive me of you*), II.2.178; II.2.255; II.5.31; III.1.1, 67; III.4.9; my *lost* strength, III.6.5; these *lost* cousins, III.6.188; — his head (= *be beheaded*), III.6.296; who —s, III.6.308; IV.1.77, 91; I must — my maidenhead by cocklight, IV.1.112; she 's *lost* past all cure, IV.1.137; as if he had *lost* his mother, IV.2.28; IV.2.34, 46 (= *ruined*); —s a noble cousin, IV.2.154; of mine eyes were I to — one, V.1.155; you — the noblest sight, V.2.99; not — the sight, V.2.103; will you — this sight, V.3.1; I have *lost* what 's dearest to me, V.3.112; V.3.72, 122, 136.

Loss. *n.* our —es fall so thick, *Prol.* 32; nor gain made him regard or — consider, I.3.30; cost us the — of our desire . . . — of dear love, V.4.111, 112, 114.

Lot. *n.* I pray them he be made your —, V.3.40.

Loth. *adj.* would be — to take example, II.2.146.

Loud. *adj.* his — infamy, I.2.76.

Loudness. *n.* the — of his fury, I.2.88.

Love. *n.* now for the — of him whom Jove hath marked, I.1.29; I.1.89; dearer in — than blood, I.2.1; I.3.41, 56, 59, 81; —'s provocations, I.4.41; I.4.45; new births of —, II.2.81; Oh, —, what a stout-hearted child thou art (= *Cupid*), II.6.8; II.6.27; a very thief in —, III.1.41; III.1.102; — has used you kindly, III.6.67; III.6.16, 42, 93, 161; the agony of —, III.6.219; of more authority; I 'm sure more —, III.6.231; III.6.261; her — *to* Palamon (= *for*), IV.1.49; true —, IV.1.90; it is, — (= *darling*), IV.1.117; in — with him, IV.1.125; — himself sits smiling (*see* **Jove**), IV.2.14; the —s and fights of gods, IV.2.24; command and threaten —, IV.2.40; IV.2.42, 146; out of — with Æneas, IV.3.13; our livers perished, cracked to pieces with —, IV.3.20; IV.3.68; V.1.26, 70; true —'s merit, V.1.128; your —, Palamon, V.2.41; Light o' Love (*name of tune*), V.2.54; horribly in — with him, V.2.62; your — comes, V.2.69; V.2.112; a — that grows as you decay, V.3.111; V.4.2; your —, V.4.106; that nought could buy dear — but loss of dear —, V.4.112; your old —s *to* (= *for*) us, *Epil.* 17.

Love. i. *v. t.* I did — him for 't, I.3.35; he —s best, I.3.47; I.3.85; II.2.30, 108, 112, 121, 156, 159, 162, 165, 170, 175, 177; I — (*sc.* her? *See* Notes), II.2.179; II.2.206, 245; II.4.1, 14, 15, 26, 29, 33; II.5.57; I — him beyond love and beyond reason, III.1.102; III.3.31; III.6.27, 40, 126, 139, 170, 203, 241, 257; IV.1.44; IV.2.48, 68; V.1.7, 122, 158; —d sister, V.3.114; V.4.90; —d a young handsome wench, *Epil.* 6.
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Lovely. *adj.* — boy, IV.2.17.

Lover. *n.* II.2.180, 253; III.5.19; III.6.150; —s yet unborn, III.6.283; lives of —s, IV.2.61; IV.2.66; he shews a —, IV.2.136; V.1.34; — never yet made sigh, V.1.125; your —s (= *friends*). *See* **Friend**, V.4.123.

Loving. *n.* I love; and in — her maintain, II.2.179.

Loving. *adv.* we shall live long and — (= *lovingly*), II.2.86.

Low. *adj. Compar.* Arcite is the —er of the twain, II.1.49.

Luce. *n.* (name of country girl), III. 5.26.

Lust. *n.* — and ignorance, II.2. 106.

Lusty. *adj.* shall we be — (= *merry*), II.3.46; venison . . . 't is a — meat (= *strengthening*), III. 3.27; I am well and —, III.6.45.

Machine. *n.* (*See* Note = *contrivance*), III.5.113.

Maculate. *adj.* never yet beheld thing — (= *unclean*), V.1.145.

Mad. *adj.* men are — things, II.2. 126; II.2.202; is 't not — lodging, III.3.22; my — boys, III.5. 24; a dainty — woman, III.5. 72; as — as a March hare, III. 5.73; a — woman, III.5.76, 77; you are not —? III.6.122; — malicious traitors, III.6.132; IV. 1.46; she would run — for this man, IV.2.12; run — for Arcite, IV.2.48; if one be —, or hang, or drown themselves, IV.3.29.

Madam. *n.* II.2.119, 124, 125, 130, 136, 143, 153; IV.2.56.

Madness. *n.* I.4.42; II.2.204; an engraffed —, IV.3.43; IV.3.70.

Maid. *n.* more of the — to sight, *Prol.* 8; my precious —, I.3.8; I.3.81, 84; II.2.37, 121; emblem of a —, II.2.137; II.4.145; fair gentle —, II.4.24; II.6.20; III. 5.28; a blushing —, III.6.205; the longing —s, III.6.246; black-eyed —s, IV.1.72; to call the —s, IV.1.111; IV.1.124; the coy denials of young —s, IV.2.11; IV. 2.40; the livery of the warlike — (= *Diana*), IV.2.106; we —s, that have our livers perished, crackt to pieces with love, IV.3. 19; —s with child, IV.3.35; IV. 3.78; V.2.2, 70; is it a —, V. 4.33.

Maidenhead. *n. Prol.* 1; vowed her — to a young handsome man, II.4.13; lose my — by cocklight, IV.1.112.

Maiden-hearted. *adj.* I am bride-habited, but —, V.1.151.

Maiden-pink. *n.* —s of odour faint, I.1.4.

Maim. *v. t.* think how you — your honour (= *tarnish*), III.6.237.

Main. *adj.* a — goodness, II.2.63; out with the — sail, IV.1.146.

Mainly. *adv.* there the cure lies —, V.2.8.

Maintain. *v. t.* in loving her — I am as worthy, II.2.179; III.1. 53.

Majesty. *n.* a spacious — (*sc.* of brow), IV.2.19.

Make. *v. t.* — him cry from underground, *Prol.* 17; —s lighter, *Prol.* 20; near to — . . . . captive, I.1.80; —s me a fool, I.1. 119; — a counter-reflect 'gainst my brother's heart, I.1.127; *made* of stone, I.1.129; I.1.150; to — petition clear, I.1.157; I.1.182; — trial of, I.1.193; she —s it in, I.1.203; I.1.225; — good (= *justify*) the tongue of the world, I.1.226; I.1.229; — pursuit, I.2. 52; I.2.64; — any timorous (= *express*), I.3.3; I.3.30, 52; I.4. 19; II.1.22, 33, 51; II.2.69, 78, 95, 243, 253, 275; — the wild rocks wanton, II.3.17; another shape shall — me, or end my fortunes, II.3.21; all 's *made* up (= *reconciled*) again, II.3.33; II.3.72; II.4.29; II.5.25; II.6. 12.25; III.1.9, 18, 34; ever blood *made* kin, III.1.38; *made* prey of him, III.2.13; III.3.12, 35, 47, III.4.13; we 're *made* again . . . *made* boys, III.5.74, 76, 77; our country pastime *made* is, III. 5.102 (= *prospered*); III.5.120, 133, 147; we 're all *made*, III.5. 158; III.6.11; to — me spare thee, III.6.47; III.6.57, 123; are — ing battle, III.6.134; — my faith reel, III.6.212; III.6.227,

232, 253; — death a devil, III. 6.270; — choice, III.6.285; IV. 1.37; *made* the sound, IV.1.61; see the house *made* handsome, IV.1.79; IV.1.88; I *made* in to her (*sc.* unto the lake), IV.1.94; she to the city *made* (= *ran*), IV. 1.97; *made* the altar, IV.2.61; *made* mothers joy, IV.2.63; IV. 2.98, 134; IV.3.22, 54, 73; to — the matter more, IV.3.85; V.1. 46; —'st and break'st, V.1.55; V.1.73, 81, 88, 125, 141; V.2.16; — courtesy, V.2.69; has *made* so fair a choice, V.2.92; — her right, V.2.105; nature now shall — and act the story, V.3.13; V.3.40, 52, 82, 130; V.4.36, 41; would — his length a mile, V.4.56; V.4. 60, 64, 132.

Male. *adj.* to make the — to thy sex captive, I.1.81.

Malevolent. *adj.* fire —, V.4.63.

Malicious. *adj.* mad — traitors, III.6.132.

Man. *n.* Prol. 17; I.1.231; I.2.69, 95; love any that's called —, I. 3.85; I.4.14, 28, 39; II.1.25, 54; a willing — dies sleeping, II.2.68; II.2.70, 72, 90, 109; *men* are mad things, II.2.126; what's the matter, —! II.2.133; II.2.156, 183, 201, 233, 249, 251; II.3.55, 77; II.4.8; a young handsome —, II.4.14; II.5.2, 18; II.6.21, 31, 37; III.1.12, 67; III. 2.16; III.3.17, 31, 40; III.5.10; III.6.4, 28, 44, 50, 142; what more than — is this, III.6.157; III.6.160, 207, 242, 265, 287; IV. 1.17, 24; fisher *men* (*separate words in Qo.*), IV.1.64; IV.1.82, 115, 119, 138, 139; IV.2.3, 12, 25, 77, 112, 114, 117, 143; IV.3. 10; V.1.47, 101, 107; the prim'st of *men*, V.3.70; V.3.86; V.4.1, 5, 97; no — smile, *Epil.* 4. *See* **Free man,** II.6.24; **Serving man,** III.5.126.

Manage. *n.* [*Qo.* mannadge], kind — (= *training in obedience*), V. 4.69.

Manhood. *n.* Oh I hope some god . . . has put his mercy in your —, I.1.72; take — to her (= *upon her: become like a man*), II.2.260; III.1.64; III.5.36.

Mankind. *n.* II.2.170.

Manly. *adj.* brown — face, IV.2. 42; IV.2.124; — courage, V.3. 43; thy worthy — heart, V.4.88.

Manly. *adv.* (= *like men, bravely*), III.1.79.

Manner. *n.* masters of our —s, I. 2.44; reason has no —s, I.3.48; in —s this was false position, III. 5.51.

Mantle. *n.* Juno's —, I.1.63; darkness . . . by casting her black — over both, V.3.25.

Many. *adj.* I.2.29; in — as dangerous as poor a corner, I.3.36; II.1.38; — more such, II.6.38; III.2.18; III.5.15; III.6.112; IV.3.85; — a one, IV.1.91; — children, V.2.94; V.3.24; — a murder, V.3.27; — a man, V.4.1, 3; crimes — and stale, V.4.11; V.4.52; *Epil.* 16.

March. *n.* mad as a — hare, III.5 73.

March. *v. i.* V.1.68.

Mare. *n.* chestnut —, V.2.61; able to entice a miller's —, V.2.67 (*Cf. Schiller, Wall. Lager*, p. 20: Wie des Färber's Gaul, nur im Ring herum).

Marigold. *n.* [*Qo.* Mary golds], —s on death-beds blowing, I.1. 11 (*See Preface, N. S. S. reprint of Spalding's Letter*, p. vi).

Mark. *n.* they were a — worth a god's view (= *object*), I.4.20; I.4.43.

Mark. *v. t.* whom Jove hath —t the honour of your bed, I.1.29; II.3.72; — how his virtue, II.5. 23; — there, III.5.17; — your cue, III.5.94; — me, IV.3.22 (= *observe*).

Market. *n.* kill our —, *Epil.* 9.

Market-place. *n.* Death's the — where each one meets, I.5.16.

Marriage. *n.* III.6.195; IV.1.23.

Marriage-day. *n.* blush on his —, *Prol.* 4.

Marrow. *n.* plumbroth and — of my understanding, III.5.6.

Marry. *v. t.* II.2.228; II.4.4; — a leprous witch, IV.3.40; venture to — us (= *perform the marriage-ceremony*), V.2.79; to be —ed shortly, V.4.28.

Marry. *interj.* (= *by Mary*), II. 1.7; yes, —, are there, II.3.65; yes, —, will we, V.2.111.

Mars. *n.* I met your groom by —'s altar, I.1.62; — spurn his drum, I.1.182; equal with —, I.1.228; to —'s so-scorned altar, I.2.20; helm of —, I.4.17; V.1.35, 60; —'s drum, V.1.80; our master —, V.4.106.

Marshal. *n.* the —'s sister, III.3.36.

Martialist. *n.* scars and bare weeds the gain o' the —, who did propound to his bold ends honour and golden ingots, I.2.16.

Martyr. *n.* II.6.17.

Martyr. *v. t.* a divided sigh, —ed as 't were i' the deliverance, II.1. 39.

Marvel. *n.* [*Qo.* mervaile], II.1.31.

Mason. *v. t.* the —ed turrets (= *built of stone*), V.1.55.

Master. *n.* —s of our manners, I. 2.44; my —s (= *Sirs*), II.3.24; — (*as opposed to* servant), II.5. 63; — Gerrold (= *Mr.*), III.5. 22; III.5.27, 72; — of a ship, IV.1.140, 147, 149; V.2.63, 72; our — Mars, V.4.106. *See* **Schoolmaster,** III.5.141, 151.

Mastery. *n.* groan under such a —, I.1.231.

Match. *n.* (= *contest*), III.1.97.

Matchless. *adj.* II.2.155.

Matter. *n.* so sorrow, wanting form, is pressed with deeper — (= *business*), I.1.109; I.2.89; II.2. 133; no —, III.2.3; III.3.4; broken piece of — (= *fitful, incoherent task*), IV.3.6; to make the — more (= *amount, number*), IV.3.85.

Maturely. *adv.* I.3.56.

Maudlin. (*country-girl's name*), III.5.25.

May. *n.* (= *name of month*), do observance to flowery —, II.5. 51; bloom'd —, III.1.3; fresher than —, III.1.5; the lord of — and lady bright (*See* Notes), III. 5.125.

May. *v. aux.; past t.* **might,** *Prol.* 28; I.1.22, 27, 36, 50, 92, 113, 157; I.2.75; I.3.43; II.1.50; II. 2.75, *et passim.*

Maying. *n.* do we all hold against the — (= *may day merrymaking*), II.3.35.

Maypole. *n.* III.5.145.

Mead. *n.* (= *meadow*), III.1.7.

Meagre. *adj.* he is swarth and —, IV.2.27.

Meal. *n.* the charity of one — lend me, III.1.74.

Mean. *n.* by any — (= *by all means*), II.3.51; by no —, IV.1. 118. *Usually in plural,* by any —s, II.3.56; by any —s (= *by all means*), III.5.135; III.6.58; by whose — she escaped ... which was ('*which' singular rel. pron.; its antecedent being 'means', plural*), IV.1.20; by any —s, IV. 2.65; all foul —s, V.4.71.

Mean. *adj.* i' the — time, II.1.18; my father the — (= *lowly*) keeper of his prison, II.4.3.

Mean. *v. t.* the brake I —t, III.2.1; as if she ever —t [*Qo.* ment], IV.2.109; V.1.41; *Epil.* 14.

Meat. *n.* (= *food*), III.3.22; venison . . . . . 't is a lusty —, III.3. 27; hard — and ill lodging, V. 2.97.

Medicine. *n.* that craves a present —, I.1.191.

Meditance. *n.* your first thought is more than others' laboured —, I. 1.136.

Meditation. *n.* give me some — (= *time for some* —), III.5.93.

Medius. *Lat.* Proh deum, — fidius! III.5.11.

Meed. *n.* the victor's —, the price and garland, V.3.16.

Meet. *v. t.* I *met* your groom, I.1.61; I.1.212; I.2.21, 27, 29; the market-place where each one —s, I.5.16; lest this match between 's be crost ere *met*, III.1.98; III.3.33; III.5.13, 61.

Meeting. *n.* fury, like — of two tides, III.6.30.

Melancholy. *n.* thick and profound —, IV.3.43; V.3.49.

Melancholy. *adj.* the — humour, V.2.38.

Meleager. *n.* — and the boar [*of Caledon*], III.5.18.

Melodious. *adj.* bird — or bird fair, I.1.17.

Melt. *v. i.* —s into drops, I.1.108.

Memory. *n.* tell to — my death was noble, II.6.16; Hercules . . . whose twelve strong labours crown his —, III.6.176; my — (= *mind*), V.1.27.

Menacing. *adj.* a most — aspect, V.3.45.

Mention. *n.* III.3.15.

Mercy. *n.* some God hath put his — in your manhood, I.1.72; II.3.2; thy breath of —, III.6.158, 182, 192, 211; — and manly courage, V.3.43, 139.

Mere. *adj.* — monsters, I.2.42; two — (= *absolute*) blessings, II.2.58; a — dull shadow, IV.2.26; a — gipsy, IV.2.43; a — child is fancy, IV.2.52.

Merit. *n.* (= *reward*) true love's —, V.1.128.

Merrily. *adv.* II.1.38.

Merry. *adj.* — springtime's harbinger, I.1.8; III.5.106, 138; V.3.53.

Merry-hearted. *adj.* I am wondrous —, II.2.151.

Metamorphose. *v. t.* were they —d both into one, V.3.84.

Methinks. [*Qo.* me thinkes], II.2.99, 136; II.5.21; II.5.21; II.6.23; III.6.70; *methought*, III.6.83; IV.1.10; IV.2.22, 90, 121; V.2.27; — Alcides was to him a sow of lead, V.3.119. *See* **Think.**

Mickle. *adj.* of — weight (= *much*), III.5.118.

Might. *n.* V.1.79; we and all our —, *Epil.* 17 (= *strength*).

Might. *v. aux.* *See* **May.**

Mighty. *adj.* III.5.118; V.1.49; the gods are —, V.4.86.

Mile. *n.* a — hence, II.6.4; twenty — an hour, V.2.51; V.4.57.

Military. *n.* — skill, V.1.58.

Milk. *n.* our — will relish of the pasture, I.2.76.

Milk. *v. i.* —ed unto ye, III.5.4.

Miller. *n.* a —'s mare, V.2.67.

Million. *n.* —s of rates, I.4.29; a whole — of cutpurses, IV.3.31; many mortal —s, V.3.24.

Mind. *n.* with — assured, I.2.97; I.3.32; noble —s, II.2.52; II.3.70; II.5.22; the — and sword of a true gentleman, III.1.56; a perturbed —, which I cannot minister to, IV.3.51; IV.3.68, 69; I am of your —, V.2.39.

Mind. *v. t.* (= *remember*) now you make me — her, IV.1.37.

Mine. *n.* an endless — to one another (= *source of delight*), II.2.79.

Mine. *adj.* — own, I.2.47, 53, 72; I.3.74, 97; II.2.158, 169; V.1.21, 72, 134; V.3.9, etc.

Mingle, *v. t.* so —d, V.3.52.

Minister. i. *v. t.* — what man to man may do, I.4.39 (= *supply*).

ii. *v. i.* a perturbed mind, which I cannot — to, IV.4.52; better never born than — to such harm, V.3.66 (= *assist*).

Minnow. *n.* he that will fish for my least —, I.1.116; a number of —s, II.1.4.

Minstrel. *n.* pay the —s (*at a wedding*), IV.1.111.

Minute. *n.* our last —, I.2.103.

Mirth. *n.* making misery their —,

II.1.33; away with this strained —, III.3.43; V.3.50, 51, 52.

Misadventure. *n.* the — of their own eyes kill 'em, III.6.190.

Misbecomingly. *adv.* the darker humours, that stick — on others, V.3.54.

Miscarry. *v. i.* else both — (= *suffer misfortune*), III.6.302; V.3.101.

Miscarrying. *n.* fear of my — on his 'scape, IV.1.50 (= *getting into trouble*).

Miserable. *adj.* this unfriended, this — prince, V.3.142; — end, V.4.86.

Misery. *n.* making — their mirth, II.1.33; II.2.2, 56, 97; II.4.28; V.4.7.

Misgive. *v. t.* my mind —s me, II.3.70.

Mislike. *v. t.* thy banishment I not —, III.6.257.

Mistake. *v. i.* 'tis your passion that thus —s, III.1.49; he has *mistook* the brake, III.2.1; — me not, *Epil.* 11.

Mistress. *n.* [*Qo.* mistris] a — task, I.4.41; II.5.52, 57; III.1.14, 28, 117; III.6.26; flowers as the season is — of, IV.3.73; sacred silver — (= *Diana*), V.1.146, 169.

Modest. *adj.* — scenes, *Prol.* 4; III.6.82; — suit, III.6.235; V.1.157.

Modestly. *adv.* II.2.139.

Modesty. *n.* yet still is — (= *bashfulness*), *Prol.* 7; II.2.144.

Moiety. *n.* the — of a number (= *portion*), I.2.214.

Moist. *adj.* the huntress all — and cold (= *Diana*), V.1.93.

Momentary. *adj.* Fortune, whose title is as — as to us death is certain, V.4.17.

Money. *n.* IV.1.23.

Monster. *n.* mere —s, I.2.42.

Month. *n.* III.3.35; III.6.291.

Mood. *n.* perceive her — inclining that way, V.2.34.

Moon. *n.* showing the sun his teeth, grinning at the —, I.1.100; took leave o' the —, I.3.52; III.2.35; some time of the —, IV.3.1.

Moonlight. *n.* warranting —, I.1.177.

Mope. *v. t.* I am —d [*Qo.* mop't], III.2.25.

More. *adj. Compar.* Prol. 8; I.1.64, 87, 101, 135, 137; the — proclaiming, I.1.175; I.3.66, 82; I.4.39; II.1.9, 11, 16, 36; II.2.25, 100, 111, 200, 233, 235, 247, 273; II.3.23; II.6.27, 28, 38; III.1.96, 116; III.3.10, 19, 20, 28, 53; III.6.26, 81, 83, 91, 94, 102, 106, 118, 149, 157, 160, 183, 231, 252; IV.1.1, 104, 106; IV.3.1, 85; V.1.14, 141; of — content, V.4.16.

More. *adv.* Prol. 12; I.1.132, 172, 185; — bigger, I.1.215; I.1.225; I.3.56, 57, 87, 95; I.4.33; I.5.3; II.2.8, 48; put but thy head out of this window — (= *again*), II.2.214; III.6.181, 182; IV.2.49; V.1.97; V.3.5, 89, 98, 142; V.4.13, 34.

Morn. *n.* this beauteous —, III.1.18.

Morning. *n.* II.3.9; II.4.22; III.2.2; III.4.18; III.6.13; IV.1.34, 77.

Morning. *adj.* their — state, I.4.34.

Morr. *first syllable of* **Morris.** *See* **Is,** III.5.118.

Morris. *n.* make ye a new — (*dance*), II.2.275; fore thy dignity we'll dance a —, III.5.108; III.5.120; he 'll dance the — twenty mile an hour (*alluding to a dancing horse*), V.2.51.

Morrow. *n.* good —, II.4.24; III.6.16, 17. *See* **Tomorrow,** IV.1.69.

Mortal. *adj.* th' offence of — (= *decaying*) loathsomeness, I.1.45; thou being but —, I.1.229; their (*sc.* the gods') — herd, I.4.5; a — woman, IV.2.10; your ire is more than —, so your help be,

V.1.14; the heavenly fires did scorch his — son, V.1.92; — bosoms, V.1.131; many — (= *human*) millions, V.3.24.

Most. *adv.* smell-less yet — quaint, I.1.5; — dreaded Amazonian, I.1.78; — horrid, I.1.144; I.2.33, 63; I.3.74; II.1.30; II.2.64; II.3.53; II.5.34, 40; — guiltless on 't, III.1.15; III.1.35, 101; III.5.8; III.6.150, 163, 167, 195, 203, 208; IV.3.43, 63; V.1.126, 157; V.3.45; V.4.29, 47, 115.

Mother. *n.* I.1.26; II.5.20; III.6.245; IV.2.4, '28, 63; V.1.106.

Motion. *n.* a dove's — when the head 's pluckt off, I.1.98; this war is in —, I.2.105; in that — (*sc.* of glancing the eyes), V.3.62.

Mount. *v. i.* gods who from the —ed heavens (= *exalted*), I.4.4; —ed upon a steed, V.4.49.

Mouth. *n.* III.6.282; with 'Palamon' in their —s, IV.3.80. *See* **Foul-mouthed**, V.1.98.

Move. *v. t.* I.1.138; why are you —d thus, II.2.184; III.1.63; no more —d, III.6.160.

Much. *adj. Prol.* 2; I.3.34; II.1.2; II.4.9, 31; II.6.22; III.1.59; III.2.19; III.3.25; III.6.18, 66, 161; IV.1.66.

Much. *adv. Prol.* 2; I.1.87, 186, 187; I.4.33; II.2.70; II.4.27, 28; II.5.30; V.2.2, 44; V.3.64; V.4.84.

Muddy. *adj.* rude and raw and —, III.5.122.

Mulberry. *n.* —ies, IV.1.68.

Multis. *Lat.* Cum — aliis, III.5.133.

Murder. *n.* [*Qo.* murther], many a —, V.3.27.

Murther. *See* **Murder**, V.3.27.

Muse. *See* **Musit**, III.1.97.

Music. *n.* still — (= *low music*), *stage dir.* p. 88; where 's the rest of the — (= *musicians*), III.5.31; the — his own hoofs made, V.4.59; from iron came —'s origin, V.4.61; *see* **Musit**, III.1.97.

Musical. *adj.* — coinage, I.3.76.

Musician. *n.* they must be all gelt for —s, IV.1.131.

Musit. *n.* [*Qo.* musicke, *Dyce Conj.* musit], enter your —, III.1.97. *See Notes.*

Must. *v. aux.* we — needs leave, *Prol.* 32; I.115, 150, 153; I.2.77, 101, 103; I.3.8; I — no more believe thee, I.3.87; never more — we behold (= *shall we be permitted to*), II.2.9; II.2.22, 27; — inhabit here, II.2.45; — we halloa, II.2.48; II.2.47, 177; I —, I ought to do so, and I dare, II.2.207; you — presently (*sc.* go) to the duke, II.2.223; II.2.270, 271, 275; IV.2.112; V.3.11, 140, *etc.*

Mute. *adj.* —, contemplative, V.1.138.

Mutual. *adj.* that blood we desire to shed is —, in me thine, and in thee mine, III.6.95.

My. *adj.* I.1.116, 189; I.3.1, 7, 8.71, 90; II.1.7, 8, 26; II.2.6, *et passim.*

Myself. *pr.* [*Qo. gen.* my selfe], I.1.206; II.1.42; V.1.24, *et passim.*

Mystery. *n.* unclasp thy —, V.1.172.

Nail. *v. t.* I'll — thy life to 't, II.2.215 (= *crucify thee?*).

Name. *n.* enquired their —s, I.4.22, 28; II.2.176; to purchase — (= *gain renown*), II.5.26; III.1.42; the ruin of my — (*my 'good name'*), opinion, III.6.240; IV.1.16; IV.3.6, 66; V.1.26, 67; some part of a —, V.3.27.

Name. *v. t.* to — you (= *mention*), II.1.15; —s concealments, V.1.123.

Narcissus. *n.* (*name of flower*), II.2.119; — was a sad boy, but a heavenly, IV.2.32.

Natural. *adj.* a — sister of our sex, I.1.125.

Nature. *n.* all dear —'s children sweet (= *flowers*), I.1.13; born

to uphold Creation in that honour first — styled it in, I.1.83; that celerity and —, I.1.202; the crimes of — (= *natural vices of humanity*), I.2.3; I.4.43; II.3.12; youth and —, II.2.40; near the gods in —, II 2.244; state of — fail together in me, since thy best props are warped, III.2.31; wise —, IV.2.7; great and fine art in —, IV.2.123; — now shall make and act the story, V.3.13.

Navel. *n.* stand in fire up to the —, IV.3.37.

Nay. *adv.* II.1.30; III.1.118; III.5.46, 69; — then, I 'll in too, III.6.201; V.2.102; V.3.90; —, let's be off'rers all, V.4.32.

Near. *adj.* II.2.140, 244; II.3.23; III.1.18, 26; III.3.1; III.6.103; IV.2.25, —er, IV.2.79.

Near. *adv. Prol.* 1; wast — to make the male to thy sex captive, I.1.80; see how — art can come — their colours, II.2.150; IV.1.60.

Nearness. *n.* to blow that — out that flames between ye, V.1.10 (*see* Notes).

Nec. *Lat. see* **Et**, III. 5. 88.

Necessary. *n.* I'll presently provide him —ies (? *pronounced* nessaries), II.6.32.

Neck. *n.* hang your shield . . . about that —, I.1.197; II.2.32.

Nectar. *n.* please the gods . . . to give us — with 'em, V.4.12.

Need. *n.* their —s (= *necessities*), I.3.57.

Need. *v. t.* I.2.44, 61; his ocean —s not my poor drops, I.3.7; hunger —s no sauce, III.3.25.

Needful. *adj.* III.1.99; III.3.48.

Needs. *adv.* we must — leave, *Prol.* 32; must — entreat you, II.5.45; V.3.31, 146.

Neglect. *v. t.* our suit shall be — ed, I.1.175.

Neighing. *n.* he lisps in —s, V. 2.66.

Neither. *pron.* III.6.173; IV.2.69; I could doom —, V.1.156; that — could find other, V.3.26.

Neither. *conj.* — wet nor dry, I.1.121; III.6.4; not . . ., III.6.232; IV.1.15; V.4.74.

Nell. *name of girl*, III.5.27.

Nemean. *adj.* [*O. Edd.* nenuan *corr. Seward*], Hercules our kinsman, then weaker than your eyes, laid by his club; he tumbled down upon his — hide, and swore his sinews thawed, I.1.68.

Nenuan. *See* **Nemean**, I.1.68.

Nephew. *n.* sisters' children, —s to the king, I.4.16.

Neptune. *n.* turned green — into purple, V.1.50.

Nerve. *n.* his own —s and act, I.2.50.

Nettle. now to be frampall, now to piss o' (= *on*) the —, III.5.57 (*the note* "? mettle" *is wrong: Halliwell, Arch. Dict., s.v.* Nettle, p. 575: "*An ill-tempered person was said to have* [*watered*] *on a nettle*"); stings more than —s, V.1.97.

Neutral. *adj.* to be — were dishonour, I.2.100.

Never. *adv. Prol.* 11; I.1.103; I.3.6, 84; II.1.44; II.2.8, 17, 21, 24, 32, 43, 67, 92, 132, 197, *ne'er*, II.2.233; II.2.247, 277; II.3.7, 8; *ne'er* exceeded, nor *ne'er* shall, II.3.12; II.3.66, 79; II.4.2, 21; — a word, III.4.18; III.5.27, 149, 151; III.6.74, 102, 141, 142; now or —, III.6.185; III.6.234, 252; — trifle (= *do not trifle*), III.6.260; III.6.266, 268; IV.1.26, 104, 113, 121; IV.2.4, 6, 62, 75, 88, 119, 129; IV.3.32; V.1.32, 99, 100, 102, 125, 144, 147, 148; V.2.21, 45, 47, 65; V.4.93, 112.

Never-erring, *adj.* I.2.114.

New. *adj.* — plays, *Prol.* 1; I.3.75; II.2.81, 275; II.3.35; IV.1.29; V.1.69.

New. *adv.* like women — (= *newly*) conceived, IV.2.128.

Newly. *adv.* IV.1.88.

News. *n.* pelting scurvy —, II.2.268; some — from earth, III.1.80; — from all parts, III.4.13; IV.1.17, 18; y'are a good man, and ever bring good —, IV.1.25; I bring you —, IV.2.56.

Next. *adj.* II.4.11; III.1.16; the — way to a grave, III.2.33; III.5.45, 125, 131; the — world, IV.3.12; — to an auburn, IV.2.125.

Next. *adv.* II.2.218; III.6.210; V.4.84.

Nibble. *v. i.* you would fain be — ing, V.2.87 (*see* Notes).

Nice. *adj.* here they're — and foolish (= *particular, exacting, fastidious*), V.2.79.

Niceness. *n.* that's but a — (= *fastidious scruple*), V.2.20.

Nick. *n.* comes i' the —, III.5.73.

Niggard. *v. t.* our richest balms, rather than —, waste (= *economise, spare*), I.4.32.

Nigh. *See* **Well-nigh**, III.2.2.

Night. *n.* first —'s stir, *Prol.* 6; I.1.183; II.1.45; II.3.32; II.4.33; with counsel of the —, III.1.83; III.2.3; this livelong —, III.2.12; III.4.11; III.5.126; all the chaste —s, III.6.200; IV.1.135; V.3.19; the ear of the —, V.3.124; *Epil.* 18.

Nightingale. *n.* Oh for a prick now, like a —, to put my breast against, III.4.25.

Nimble. *adj. compar.* we shall be the —r, III.6.63.

Nimble-set. *adj.* tough and — (= *agile*), IV.2.125.

Ninety. *adj.* from eleven to —, V.1.130.

No. *adj.* — knees to me, I.1.35; I.1.52, 74, 97, 101, 225; I.2.27, 36; I.3.1, 48, 66, 71; II.1.9, 16, 49; II.2.25, 32, 33, 84, 86, 194, 220, 263, 271, 276; II.3.20, 23, 54; II.6.22, 31; III.1.116; III.2.3, 13, 21; III.3.3, 4, 10, 15, 25, 53; III.4.4; III.5.10, 80, 83, 121, 141; III.6.26, 44, 59, 90, 91, 94, 118, 160, 183; anger to 'em nor — ruin, III.6.189; III.6.266; IV.1.1, 66; by — mean, IV.1.117; IV.1.133, 140; IV.2.29, 35, 103, 107; he does — wrong, nor takes none, IV.2.134; IV.3.10, 17; V.1.119, 141; V.2.13; V.3.9, 11, 75, 85, 96, 98; *Epil.* 4, 12, 13.

No. *adv.* I.3.87; II.1.36; II.2.48; III.6.55, 59, 86, 117; IV.1.45; V.2.47.

Nobility. *n.* II.1.32.

Noble. *adj.* a — breeder, *Prol.* 10; the all — Theseus, I.3.93; II.1.30; II.2.1, 7, 52, 65; noble hand, II.2.93; a — kinsman, II.2.192; II.2.232; — Arcite, II.2.257; a — beauty, II.3.11; his — body, II.4.23; II.5.10, 18, 25, 34, 38; II.6.16; III.1.81; dares any so — bear a guilty business (*Skeat's conj.* nobly *probably is right*), III.1.90; III.5.123; III.6.17, 24, 101, 116, 174, 208, 226, 276; IV.1.13; — bodies, IV.2.9, 45; IV.2.55, 79, 154; V.1.6; V.3.116; V.4.42. *Superl.* the —st sight, V.2.99.

Nobleness. *n.* let fall the — of this, *Prol.* 115; whose free — do make my cause, V.1.73; their — peculiar to them, V.3.87.

Nobly. *adv.* V.3.50.

Nod. *v. i.* III.5.15.

Noise. *n.* make a —, V.2.16.

None. *pron.* oh, no knees, —, widow, I.1.74; — fit for the dead, I.1.141; I.2.30, 59; II.2.87; III.1.80, 90, 91; III.2.26; III.3.4; III.6.105, 183; he does no wrong, nor takes —, IV.2.135; V.1.99; *Epil.* 7.

Nonny. *interj.* Hey, —, —, —, III.4.21, 24.

Nor. *conj.* I.1.19, 20, 21, 44, 64, 65; who cannot feel — see the rain, I.1.120; I.1.121, 155, 204; —... or, I.3.29; know not what — why, I.3.62; I.4.25; II.2.87; — ne'er shall, II.3.12; II.5.31; III.1.42; III.2.10; — none so honest, III.3.4; III.6.4, 80, 118, 189, 297,

298; never saw — read of, IV.2.75; does no wrongs — takes none, IV.2.135; never . . . —, V.1.101; not . . . —, V.1.123. *See* **Neither**, V.4.74.

North. *adj.* the — wind, II.2.140; set it to the — (*of a compass*), IV.1.141.

North-east, *adj.* III.4.15.

Nose. *n.* his — stands high, a character of honour, IV.2.110.

Nosegay. *n.* IV.3.22.

Not. *adv. Prol.* 30; I.1.2, 16, 43, 54, 63, 111, 120, 130, 155, 181, 189, 200, 203, 209, 220, 223, 228; I.2.7, 18, 26, 34, 40, 45, 54, 61, 71, 76, 82, 94, 99, 110; I.3.2, 7, 14, 18, 45, 49, 62, 65, 85, 96; I.4.24, 43; II.1.2, 46, 51, 67, 113, 115, 121, 123, 124, 127, 129, 156, 157, 159, 162, 163, 166, 167, 185, 188, 216, 224, 243, 269, 271, 274; *and in one hundred and eighteen subsequent passages.*

Note. *n.* i. (*of music*), I.3.76.

ii. (= *peculiarity, defect*) many will not buy his goodness with this —, V.4.53.

iii. (= *notice*) take some — that, I.1.52; I fixed my — (= *attention*) constantly on them, I.4.19; takes strong — of me, III.1.17.

Note. *v. t.* for — you, III.1.118; — her a little further (= *observe*), IV.3.24.

Nothing. *n.* I.1.19, 185; I.2.65; that we may — share, I.2.75; I.2.79; II.1.38, 41, 42, 161, 162; III.2.6; III.3.46; III.5.53; III.6.87, 250; IV.1.1, 2; — but my pity, IV.1.42; IV.1.80, 133; IV.3.21; — to our purpose, V.2.32; that's —, V.2.57; V.2.83.

Notice. *n.* duke hath taken — both of his blood and body, II.2.229.

Nought. *n.* III.3.52; when — served . . . but, V.4.73; — could buy, V.4.111.

Nourishment. *n.* food and —, II.2.52.

Now. *adv.* — for the love of him, I.1.29; I.1.61, 87, 152, 154, 157, 199, 234; I.2.18, 25, 99; I.3.86; II.1.16; II.2.7, 20, 48, 102, 132, 151, 158, 208, 222; how —, keeper, II.2.245; II.2.279; II.3.8, 44; II.6.390; III.1.117, 120; III.2.2, 32; III.3.8, 9, 20, 47, 51; III.4.4, 7, 16, 25; III.5.30, 52, 56, 57, 64, 85, 119, 153; III.6.62, 69, 88, 121, 151; — or never, III.6.185; III.6.236, 238, 271, 306; IV.1.36, 119, 127, 142; IV.2, 47, 49, 50, 51, 55, 59, 67, 142, 143; IV.3.16, 19, 63, 83; V.1.1; V.2.72, — (*sc.* that) he's at liberty, V.2.96; V.3.13, 24, 90, 115; — . . . anon . . . then, V.3.125; V.4.25, 37, 130; *Epil.* 1, 10.

Nullity. *n.* our business is become a —, yea, and a woful and a piteous —, III.5.54, 55.

Number. *n.* I.1.61, 214; a — of minnows, II.1.4.

Nurse. *n.* his mind, — equal to these so-differing twins, I.3.32.

Nymph. *n.* III.1.8; the fair — that feeds the lake with waters, IV.1.86.

O. *interj. Prol.* 18; I.1.47, 69, 71, 74, 106, 109, 117, 131, 137, 177; I.3.67; III.6.156, 172, 226, 244, 257; IV.1.33, 113; V.4.86, 109, 131. *See* **Oh.**

O'. *contraction for* **of**, *before* the, I.i.33; etc. *See* **Of.**

O'. *contraction for* **on**, — my conscience, IV.2.87; etc. *See* **Of.**

Oak. *n.* about his head he wears the winner's —, IV.2.137.

Oat. *n.* twenty strike of —s, V.2.65.

Oath. *n.* upon his — and life, II.2.248; all —s in one, III.1.33; III.6.224, 227, 230, 257; IV.1.11.

Obey. *v. t.* any jot —s, V.4.71.

Object. *n.* they would not make us their — (*sc.* of observance), II.1.52; other —s, IV.3.69; his eye will dwell upon his —, V.3.49.

Observance. *n.* to do — to flowery May, II.5.50.

Observe. *v. t.* have you —d him, I.3.33; — (*perhaps should be* deserve) her goodness, II.5.35 (=*pay observance to*); you should — (= *humour*) her every way, V.2.14.

Obtain. *v. t.* —ed his liberty, II.2.247.

Ocean. *n.* I.3.7.

Odds. *n.* 'tis — he never will affect me, II.4.1.

Odour. *n.* maiden pinks of — faint, I.1.4; urns and —s, I.5.1; compounded —s which are grateful to the sense, IV.3.74; *stage dir.*, p. 88.

O'er. *prep.* for **Over.** advance it — our heads, I.1.93.

O'erflow. for **Overflow.** the bound thou wast —ing, I.1.84.

O'er-rank. for **Over-rank.** shaker of — states (= *too luxurious kingdoms*), V.1.63.

O'er-weigh. *for* **Over-weigh.** a grain of honour they not — us, V.4.19.

Of, *prep. Prol.* 8, 15, 17, 19; I.1.7, 16, 29, 30, 31, 40, 41, 42, 45, 46, 47, 48, 50, 57, 90, 92, 95, 122, 125, 129, 134, 143, 159, 164, 165, 180, 214, 224; I.2.3, 5, 8, 16, 22, 28, 29, 35, 36, 44, 47, 72, 83, 87, 116; I.3.2, 20, 43, 55, 60, 82, 93; I.4.7, 14, 15, 17, 18, 25, 26, 29, 30, 34, 42; I.5.15, etc. etc. *Peculiar uses.* i. *contracted* o' *before* the: I.1.33, 114, 131, 227; I.2.113; III.1.10, 86; III.2.4; III.5.31; III. 6.64.

ii. (= *by*) — all admired, *Prol.* 13; —me approved I.3.65; —another you would not have me doubted, III.1.60.

iii. (= *possessing*) — odour faint, I.1.4; — an eye as heavy, IV.2.27; — a face far sweeter, IV.2.95.

iv. (= *belonging to*) we — the blessed, IV.3.26.

v. (= *out of*) — thy boundless goodness take some note, I.1.51; — all this sprightly sharpness not a smile, IV.2.30.

vi. to see — us such spinsters, I.3.23.

vii. (= *concerning*) talk more — this, II.1.11; IV.3.67.

viii. (= *from*) have you a full promise — her, II.1.12; I am entreating — myself, I.1.206.

ix. (= *on*) have pity — us both, III.6.172.

x. (= *for*) petition — grace, IV.3.78; glad — Arcite, V.4.130.

Off. *adv.* I.1.98; I.3.41; II.5.5; II.6.8; III.1.32; III.2.28; III.3.52, 85; III.6.89, 118; IV.1.100; V.1.159; V.2.88; V.3.28, 103; V.4.122, 136.

Off. *prep.* I.2.74; till his great rage be — him, I.2.85; V.1.37; V.4.80.

Offence. *n.* to take th' — of mortal loathsomeness from the dread eye of holy Phœbus (= *offensiveness*), I.1.44; III.5.34; III.6.182; omit a ward or forfeit an — (= *movement of attack*), V.3.63.

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Offender. *n.* I would destroy the —, V.1.23.

Offer. *n.* I do embrace your —, III.1.93, 94; take her —, V.2.110.

Offer. *v. t.* — to Mars's so-scorned altar, I.2.19; I.3.15; II.1.9; an —ed opportunity, II.3.75; — up my penner, III.5.124.

Offerer. *n.* let's be —s all, V.4.32.

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ii. (= *natural works*) all —s are done, III.2.36.

iii. tells close —s the foulest way (= *speaks indecently*), V.1.122.

Officer. *n.* —s of arms (= *heralds*), III.6.135.

Oft. *adv.* V.3.103.

Often. *adv.* IV.1.67; IV.3.4; V.2.47.

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Oil. *n.* pour this — out of your language (= *gentleness*), III.1.103.

Old. *adj.* II.1.16; II.2.104, 105, 109; II.3.6; III.6.37; at ten years —, IV.1.130; V.1.64; V.2. 31; — Saturn, V.4.62; your — loves to us, *Epil.* 17. *Peculiar use* (= *great*) like — Importment's bastard, I.3.80. (*See* Notes.)

Omit. *v. t.* — not anything, I.1.209; — a ward or forfeit an offence, V.3.63.

Omnes. *Lat.* III.5.158.

On. *pron.* *See* **One**, I.3.75.

On. *adv.* lead — the bride, I.1.208; II.11.117, 241, 252; IV.1.65; V.1. 41, 43, 135; V.4.127.

On. *prep.* *Prol.* 4: I.1.11, 22; power — him (= *over*), I.1.87, 88; I.1. 192; — fail of some condition, I.2.105; I.3.20, 71; whereon her spirits would sojourn (rather dwell—) (*redundant after 'whereon'*), I.3.77; I.4.13, 20; I.5.12; to look — them (= *at*), II.1.53; II.2.176, 242, 273; II.4.11, *o'* my conscience, II.4.12; III.1.6, 13, 14, 28, 96; III.2.19; play *o'* the virginals, III.3.34; III.5.56, *o'* the, 57; III.5.86; III.6.90, 211, 252, 263; IV.1.50, 73; IV.2.36; V.3. 46, 54.

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One. *pron.* fair —s, I.1.27, 183; — [*Qo.* on. *See* Notes] that fears not to do harm, I.2.70; playing — [*Qo.* ore] business, I.3.31; the — of the other, I.3.58; — another, I.3.64; hummed — [*Qo.* on. *See* Notes], I.3.75; great —, II.1.3; — one of them, II.1.40; II.2.41, 79, 80, 82; great —s, II. 2. 107; II.2.123; take — with you, II.2. 152, 154, 155, 198, 199, 234; II. 3.14; that's all — (= *all alike*), II.3.31; sad —s, II.4.20; all oaths in —, III.1.33; III.1.116; III.2.5; III.4.8, 17; III.5.62, 68, 111, 112; — see 'em all rewarded (= *let some one*), III.5.152; a very good —, III.6.72; III.6.91, 220, 225, 256, 273; IV.1.15, 56; 'twas — (= *a person*) that sung, IV.1.58; IV.1.100, 105; IV.2.68, 121; if — be mad, or hang, or drown *themselves*, IV.3.28; IV.3. 39, 40, 46, 47; V.1.19, 49, 106; such a — I am, V.1.124; V.1.153, 155; that's all —, V.2.16; that's all —, 'tis nothing to our purpose, V.2.32; a very fair —, V.2.46; V.2.85, 88; V.3.22, 85, 108, 125, 145; a black —, V.4.50; V.4.89.

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Only. *adj.* [*Qo.* onely] the — doers, II.1.28; IV.2.42; the — star to shine, V.3.20.

Only. *adv.* [*Qo.* onely] I.2.67; II. 5.28; — Arcite, III.1.91; III.1. 94; III.6.94, 129, 178; IV.1.66; IV.2.38.

Open. *adj.* the windows are too — (= *easy to get out of*), II.2.264.

Open. *v. i.* bind those wounds up that must — and bleed to death, IV.2.1.

Operance. *n.* effect rare issues by their — (= *operation*), I.3.63.

Opinion. *n.* (= *disrepute*) their lives might breed the ruin of my name, —, III.6.240.

Opportunity. *n.* an offered —, II. 3.75.

Oppose. *v. t.* I.2.101.

Oppress. *v. t.* arm —ed by arm, V.1.22.

Oppressor. *n.* II.2.84.

Opus. *Lat.* *See* **Et**, III.5.88.

Or. *conj.* I.1.17, 22, 23, 174, 180, 195; I.2.11, 26, 46, 52, 57, 59, 78, 104; I.3.19, 20; nor . . . —, I.3. 30; I.3.75; I.4.45; II.1.42; II. 2.89, 94, 122, 171, 182; II.3.22, 23; II.4.13, 33; II.6.12, 30; III. 1.6; III.3.19, 36; III.4.10; III. 5.35, 84, 106, 107, 113, 144; III. 6.35, 36, 46, 123, 129, 185, 290; whether . . . —, IV.1.11; IV.1. 16, 50, 51, etc. etc.

Oracle. *n.* vouched his —, V.4.107.

Ordain. *v. t.* III.6.288.

Order. *n.* their —'s robe (*of female knighthood*), V.1.142.

Order. *v. t.* pray — it (*arrange, regulate, the field of fight*), IV.2. 150.

Origin. *n.* came music's —, V.4.61.

Ornament. *n.* — of honour, IV.2. 93.

Ostler. *n.* *See* **Hostler**, V.2.59.

Other. *pron.* —s' laboured meditance, I.1.136; I.3.58; I.4.30; one . . . —, II.1.41 [*Qo.* an other]; II.2.195; II.3.21; III.5.69; III. 6.274, 296; that neither could find —, V.3.26; V.3.54, 126; no — (= *nothing else*), *Epil.* 14; th' — [*O. Edd.* another], IV.3. 46, 48.

Other. *adj.* I.2.68; — some, IV.3. 2; the — place (= *Hell*), IV.3. 26; IV.3.26; IV.3.62, 69, 73.

Ought. *v. aux.* I must, I — to do so, and I dare, II.2.207; women — to beat me, IV.2.36.

Our. *adj.* I.2.42, 76, 99, 102, 103, 110, 116; I.3.2, 12, 14, 16, 19; — great lord (= *my*), I.3.34; I. 3.53, 63; I.4.12, 30, 31, 38, 45, 46, 49; I.5.3; II.2.8, 19, 37, 40, 42, 46, 49, 50, 51, 53, 60, 62, 63, 77; III.6.195, 202; IV.1.125; V. 1.38, 45, 69; — sister (*regal use of 'we' = 'I', 'our' = 'my'*), V.3.105. *See* **We**.

Ours. *pron.* to wish 'em —, II.2.17; II.2.78. *See* **We**.

Ourselves. *pron.* I.2.115; II.2.33.

Out. *adv.* hold — your helping hands, *Prol.* 25; rase you — of the book of trespasses, I.1.33; I.1.130; to draw —, I.1.160; are you not — (= *mistaken*), I.2.26; fought — together, I.3.40; — of breath, I.3.82; find —, I.4.6; given — (= *reported*), II.1.5; II.1.21, 32, 48, 52; II.2.24, 214, 217, 221; II.3.28, 35; — upon it, II.4.5; II.6.3; III.1.62, 103; — with it, III.3.33; the stars are — too (= *hidden, extinguished*), III.4.1; III.5.19; fall —, III.5. 67; III.5.127, 146; IV.1.69, 146; — of love with Æneas (*opposite of 'in love'*), IV.3.13; — of square, IV.3.83; V.1.10, 27, 43, 152, 164; — of (= *outside*) itself, V.3.34.

Outbreasted. *adj.* (= *outsung, surpassed in singing: said of a nightingale*), V.3.127.

Out-do. *v. t.* you *outdid* me, III.6. 73.

Outdure. *v. t.* to — danger (= *overcome, face resolutely*), III.6.10.

Outgo. *v. t.* you *outwent* me (= *surpassed*), III.6.79.

Outlive. *v. t.* hath —d the love of the people, V.4.1.

Outside. *n.* judge by the —, IV.2. 74.

Outstrip. *v. t.* —t the people's praises, II.2.16.

Outwear. *v. t.* may be *outworn*, never undone (= *worn out*), I.3. 44.

Over. *prep.* II.6.36; III.1.122; V. 3.25; V.4.16. *See* **O'er**.

Over. *adv.* is — (= *ended*), II.1.17; V.4.81. *See* **O'er**.

Overflow. *n.* excess and — of power, I.3.4.

Owe. *v. t.* i. (= *possess*) who —st his strength and his love too, I.1.88; a black one, —ing not a hair-worth of white, V.4.50.

ii. (*be under obligation to*), this is a solemn rite they — bloom'd May, III.1.3.

Owgh. *interj. thrice repeated* (= '*Yo heave ho!*' *in weighing anchor*), IV.1.145.

Owl. *n.* III.5.68. *See* **Screech-Owl**, III.2.35.

Owlet. *n.* *See* **Howlet**, III.5.67.

Own. *adj.* its —, I.1.154; I.2.47, 53, 69, 96; II.1.9, 38; II.3.19, 70; III.1.56; mine —, III.6.124; III.6.131, 145, 190, 196, 199, 205, 276; IV.1.14, 60; IV.2.98; V.1.171; V.4.60.

Owner. *n.* this hand but — of a sword, III.1.33.

Oxlip. *n.* —s in their cradles growing, I.1.10.

Pace. *n.* I.3.83. *See* **Place**, III.1.10.

Pack. *v. t.* — my clothes up, II.6.32.

Paedagogus. *Lat.* III.5.110.

Pain. *n.* husband's —s, *Prol.* 8; I've put you to too much —s (= *trouble*), III.6.18.

Paint. *v. t.* —s the sun, II.2.139; to — your pole withal, III.5.152; hung with the —ed favours of their ladies (= *bright-coloured*), II.2.11.

Painter. *n.* I.1.122.

Pair. *n.* a — of lions, I.4.18; a — of absolute men, II.1.25; a — of kings, III.1.21.

Palace. *n.* IV.1.53.

Palamon. *n.* I.2.1; I.4.23; II.1.49; II.2.14, 25, 29, 61, 131, 178, 182, 187, 225; II.3.7, 13; II.4.17; III.1.23, 43, 92; III.2.6; III.3.1; III.4.3; III.6.102, 128, 138; IV.1.2, 18, 49, 67, 81, 82, 116, 142; IV.2.25, 37, 49, 90; IV.3.6, 12, 22, 54, 67, 71, 75, 80; V.2.3, 26, 41, 82, 91, 95; V.3.44, 51, 58; the cry's 'a Palamon,' V.3.67, 80; V.3.74, 76, 79, 89, 101, 104; V.4.42, 88, 115, 128.

Pale. *adj.* lookt — at parting, I.3.53.

Pallas. *n.* — inspire me (= *Minerva*), III.5.94.

Parcel. *n.* though — of myself, V.1.24 (= *part*).

Pardon. *n.* both their —s (= *being pardoned*), IV.1.7; got your —, IV.1.19, 21, 76; IV.2.37.

Pardon. *v. t.* Oh, — me, I.1.117; II.3.50; III.1.106; V.3.17, 32.

Parish. *n.* all the —, V.2.53.

Parley. *n.* these vain —s, III.3.10.

Parlously. *adv.* edified the duke most — in our behalfs, II.2.53.

Part. *n.* a — of him, II.1.50; — of your blood, — of your soul, II.2.186; —s of the world, III.4.13; all —s of the dukedom, IV.1.134; th' offending — burns, and the deceiving — freezes, IV.3.37, 38; some — of a good name, V.3.27; each — of him, V.3.121; his — is played, V.4.102.

Part. *v. t.* — us lawfully (= *separate*), II.2.89; betwixt ye I — my wishes (= *divide*), V.1.17.

Parthian. *adj.* flies like a — quiver, II.2.50.

Parting. *n.* lookt pale at — (= *waning*), I.3.53.

Party. *n.* (= *side*), V.1.76.

Pass. *v. t.* —t slightly, I.3.28; II.1.12; II.2.104.

Passa. let him play *Qui* — on, III.5.86. (*See* Notes.)

Passage. *n.* the —s of this project, IV.3.86; in the — (= *contest*) the gods have been most equal, V.4.114.

Passion. *n.* (= *rage*), III.1.30, 48; III.6.232.

Past. *prep.* lost — all cure (= *beyond*), IV.1.138.

Pastime. *n.* —s, II.3.67; country —, III.5.102.

Pasture. *n.* I.2.77.

Patch. *n.* [*Ingleby's conj. for* Qo. path], where there is a — of ground I'll venture, II.6.33.

Path. *n.* this funeral —, I.5.11; she has the — (*of honesty*) before her, V.2.23. *See* **Patch**, II.6.33.

Patience. *n.* II.1.22; to hold here a brave —, II.2.59; II.2.85; V. 2.43; V.4.20.

Patiently. *adv.* II.2.5; IV.1.55, 114.

Pattern. *n.* no toy but was her —, I.3.72.

Pavement. *n.* flinty —, V.4.59.

Pay. *n.* to give the service — (= *payment*), V.3.32.

Pay. *v. t.* are —d, I.2.34; the Athenians — it (*sc.* the rite) to the heart of ceremony, III.1.3; I'll — thee soundly, III.6.52; — the minstrels, IV.1.111.

Peace. *n.* flurted by —, I.2.19, 23; I.3.24; — sleep with him, I.5.12; persuade her to a —, III.5.87. (*See* Notes.)

Pebble. *n.* like wrinkled —s in a glassy stream, I.1.112.

Peck. *n.* —s of crows, I.1.42.

Peculiar. *adj.* (= *specially belonging*) their nobleness — to them, V.3.87.

Pelops. *n.* —' shoulder, IV.2.21.

Pelting. *adj.* such — scurvy news, II.2.268.

Pen, *v. t.* (= *write*) —ned by no worse man than Geraldo, IV.3. 10.

Pencil. *v. t.* which sometimes show well, —led (= *depicted*), V.3.13.

Penn'worth (= *penn'orth* = *pennyworth*), a great —on't, IV.3.59.

Penner. *n.* (= *case for holding pens*), offer up my —, III.5.124.

People. *n.* the —'s praises, II.2. 16; the —'s curses, II.2.110; the plurisy of —, V.1.66; V.4.2.

Perceive. *v. t.* we — our losses fall so thick, *Prol.* 31; I.2.14, 30; II.1.50; III.1.31; III.6.59; IV. 1.5, 57, 60; you shall — her behaviour, IV.3.8; V.2.33.

Perch. *v. i.* I.1.22.

Perfect. *adj.* II.5.15; now I'm — (= *ready*), III.6.88.

Perfidious. *adj.* thou most — that ever gently lookt, III.1.35.

Perform. *v. t.* the sports once ended, we'll — (*sc.* our dance), II.3.59.

Perfume. *n.* died in —, I.3.71; —s to kill the smell o' the prison, III.1.86; III.3.48.

Perfume. *v. t.* will — me finely, V.2.89.

Peril. *n.* I.3.37.

Perish. *v. i.* II.2.53; let me — if I think, II.2.61; II.2.92; III.6. 113; in that faith will —, III.6. 163; III.6.229, 241; our livers —ed, cracked to pieces, IV.3.19; V.1.156.

Permit. *v. t.* be —ted, IV.3.65.

Perpetual. *adj.* — night, III.2.3.

Person. *n.* in — there, II.3.67; your — (= *body*), III.1.94; our —s, III.6.33; your — I am friends with, III.6.39; IV.2.151.

Personal. *adj.* — hazard, V.1.74.

Persuade. *v. t.* II.6.24; I am —d (= *convinced*), III.1.113; fluently — her to a peace, III.5.87; V. 2.3.

Persuasion. *n.* I.3.91.

Persuasively. *adv.* III.5.92.

Pertain. *v. i.* III.6.32.

Perturb. *v. t.* a —ed mind, which I cannot minister to, IV.3.51.

Petition. *n.* Oh, my — was set down in ice, I.1.106; to make — clear, I.1.157; I.1.201; —s are not without gifts understood, I.3. 14; — of grace and acceptance, IV. 3.77; my — (= *prayer*), seasoned with holy fear, V.1. 148.

Petticoat. *n.* V.2.84.

Pheare. *See* **Playfeere**, IV.3.79; and **Feere**, V.1.116.

Philomel. *n.* two emulous —s (=

nightingales), beat the ear o' the night, V.3.124.

Phœbus. *n.* the dread eye of holy —, I.1.46; I.2.85; V.1.90.

Phœnix-like. *adj.* where — they died, I.3.71.

Physic. *n.* give her —, V.2.29.

Pick. *v. t.* — flowers with Proserpine, IV.3.21.

Picture. *n.* I wore thy —, V.3.73.

Pie. *n.* chatt'ring — (= *magpie*), I.1.21.

Piece. *n.* it was my best — (= *performance, quality*), II.5.14; torn to —s, III.2.18; this is that scornful — (= *woman*), III.5.42; is not this — too straight (*of armour*), III.6.86; any — the earth has, III.6.263; broken — of matter (= *subject of thought or conversation*), IV.3.5; a — of silver (= *coin*) on the tip of your tongue, IV.3.17; crackt to —s with love, IV.3.20. *See* **Groundpiece**, I.1.122; *see* **Shoulderpiece**, IV.2.127.

Piece. *v. t.* (= *eke out*), to — her portion, V.4.31.

Pig-like. *adv.* — he whines (*said of a horse*), V.4.69.

Pigmy. *n.* the king of —ies, III.4.15.

Pillar. *n.* post to —, III.5.115; to touch the — (= *pyramid*), III.6.295.

Pilot. *n.* where's the —, IV.1.148.

Pinch. *v. t.* do I — you (*sc.* in fastening the armour), III.6.55; their lives but — 'em, V.3.133 (= *pain*).

Pink. *n.* maiden —s of odour faint, I.1.4.

Pirithous. *n.* I.1.207, 219; I.3.55, 95; II.2.246; II.5.31; IV.1.13.

Piss. *v. i.* *See* **Nettle**, III.5.57.

Pitch. *v. t.* — (*sc.* myself) between her arms to anger thee, II.2.219.

Piteous. *adj.* a woeful and a — nullity, III.5.55.

Pity. *n.* for —'s sake, I.1.25; that equally canst poise sternness with —, I.1.86; warm it to some —, I.1.128; I.2.30; 't is —, II.1.20, 21; have — of us both, III.6.172; Alas! the —, III.6.185; III.6.191; by that you would have — (*sc.* for) in another, III.6.197; III.6.215; handsome —, IV.1.9; IV.1.42, 94; IV.2.146; what — enough for such a chance, V.3.59; infinite —, V.3.144; V.4.5.

Pity. *v. t.* Oh, —, duke. I.1.47; I.2.31; II.4.11.

Place. *n.* this — (= *prison*), II.2.69; II.2.83, 108, 263; II.5.25; hast likewise blest a — [*Qo.* pace], III.1.10; III.1.63; III.3.1; a — prepared, III.6.99; III.6.292; IV.1.82; IV.2.76; IV.3.27, 36, 64; V.1.27; V.3.5; V.4.99; (= *official situation*), II.3.82.

Place. *v. t.* how would you — it, II.6.213.

Plain. *n.* the —s (= *level ground*), II.3.54.

Plainly. *adv.* III.1.105.

Plane. *n.* cedar . . . spreads like a — (*sc.* tree; *or* ? plain), II.6.5.

Plant. *v. t.* I'll — a pyramid (= *place*), III.6.293.

Plantain. *n.* these poor slight sores need not a —, I.2.61.

Play. *n.* (= *drama*), *Prol.* 1, 3, 9, 30; *Epil.* 1.

Play. i. *v. t.* —ing one business, I.3.31; you — the child extremely, II.2.206; let him — 'Qui passa,' III.5.85; his part is —ed, V.4.104; fortune did — a subtler game, V.4.113.

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Play-feere. *n.* (= *playmate*) what maids have been her —s, IV.3.79.

Playfellow. *n.* I.3.50.

Plea. *n.* I'm a suitor that to your sword you will bequeath this — (= *cause*), III.1.115.

Please. i. *v. t.* II.2.59, 227; II.4.9, 10; II.5.4; III.1.53, 111; III.5. 139, 142, 149; will 't — you arm, III.6.35; III.6.167; all the chaste nights I have ever —d you, III. 6.200; V.1.30; I hope she's —d, V.1.172; — her appetite, V.2.36; V.4.11, 57.

Pleasure. *n.* quick-eyed —'s foes, I.5.8; II.2.100; a world of —s, II.2.118; II.2.241; V.1.61, 129; V.3.34.

Pledge. *v. t.* I'll — you (= *drink to you*), III.3.16; III.3.38.

Plight. *n.* freed of this — (= *condition*), I.4.34; I am in — (= *ready*), III.1.88.

Plight. *v. t.* be — ed with a love that grows, V.3.110.

Plough. *n.* II.3.28.

Pluck. *v. t.* a dove's motion when the head's —t off, I.1.98; I should — all ladies' scandal on me, I.1. 191; the flower that I would —, I.3.66; vengeance . . . . . all my sins could never — upon me, II. 3.7; (= *pull down*), V.1.53. *See* **Unplucked**, V.1.168.

Plum. *adj.* [*Qo.* plumb] — porridge (*exclam. of contempt*), II.3.73.

Plum-broth. *n.* — and marrow, III.5.5.

Plunge. *n.* differing —s, V.4.75 (*of a horse*).

Plurisy. *n.* (= *plethora*) the — of people, V.1.66.

Po. *n.* twixt — and silver Trent, *Prol.* 12.

Poet. *n. Prol.* 11; III.5.49.

Point. *n.* I must no more believe thee in this —, I.3.87; the — is this, III.2.37.

Point. *v. t.* our —ed javelins (= *sharp*), II.2.49; a promontory, —ed in heaven, IV.2.23; a husband I have —ed (? *read* 'pointed = *appointed*), V.1.151.

Pointing. *n.* go to! leave your —, II.1.51.

Poise. *n.* *See* **Poyse.** his full —, V.4.81.

Poise. *v. t.* that equally canst — sternness and pity, I.1.86.

Poison. *n.* II.275.

Poison. *v. t.* thou might'st now — me, III.3.8.

Pole. *n.* something to paint your — withal (= *Maypole*), III.5.153. *See* **Maypole**, III.5.145.

Poll. *v. t.* [*Qo.* pould, *which represents the pronunciation*] the —ed bachelor (= *bald*), V.1.85.

Poor. *adj.* — lady, I.1.101, these — queens, I.1.199; — chin (= *luckless*), I.2.54; — slight sores, I.2.60; I.3.7, 36; II.3.80; III.1. 12, 23; III.5.116; IV.2.154; — soul [*Qo.* pore], IV.3.14; — beast, V.2.62; V.2.84; V.2.96; — servant (*in pity*), V.3.72, 104; V.4.14.

Porridge. *n.* hang him! plum — (= *fool*), II.3.73.

Port. *n.* thine ear, . . into whose — (= *porch, entrance*) ne'er entered wanton sound, V.1.147.

Port. *v. t.* (= *bring into harbour*) must these vessels —, V.1.29.

Portion. *n.* to piece her — (= *dowry*), V.4.31.

Pose. *v t.* I have —d him (= *puzzled*), III.5.79.

Position. *n.* in manners this was false —, III.5.51.

Possess. *v. t.* I.3.95; —t with fire, V.4.64.

Possession. *n.* took — of, II.2.168.

Possible. *adj.* I.4.26; II.2.114.

Post. *n.* from — to pillar, III.5. 115.

Post. *v. i.* we will — to Athens 'fore our army (= *go post haste*), I.4. 48.

Posy. *n.* the prettiest — (*See* **Ring**), IV.1.90.

Poul'd. *See* **Poll**, V.1.85.

Pour. *v. t.* III.1.102.

Pouting. *n.* such —s, III.6.33.

Power. *n.* your manhood, whereto he'll infuse —, I 1.73; who now, I know, hast much more — on

him than e'er he had on thee, I. 1.37; I.2.42, 65; excess and overflow of —, I.3.4; I.3.38; the —s of all women will be with us, III. 6.194; the very —s that love 'em, V.1.7; V.1.49, 76, 77; what godlike — (= *personage*) hast thou (*Venus*) not — upon, V.1.89; V. 1.109; all you heavenly —s, V.3. 139; V.4.67

Powerful. *adj.* — Venus, V.4.105.

Poyse. *n.* *See* **Poise**, V.4.81 (= *weight*).

Practise. *v. t.* I never —d upon man's wife (= *plotted against*), V.1.100.

Praise. *n.* the people's —s, II.2. 16.

Praise. *v. t.* II.5.12; — each part of him to the all I have spoke, V.3.120.

Prank. *n.* the —s and friskins of her madness, IV.3.70.

Prate. *n.* V.1.119.

Pray. i. *v. t.* we — our play may be so, *Prol.* 9; — you kneel not, I. 1.54; — stand up, I.1.109; — you, say nothing, — you, I.1.119; — have good comfort, I.1.129; — — stand up, I.1.205; — the gods for, I.1.208; I — you, I.1.224; —, forward, II.2.122; II.3.60; II.5.35; III.1.53; III.1.99, 100, 118; III.3.13; III.6.53; IV.1, 16, 65; —, did you ever hear, IV.1.115; IV.2.71, 91, 150; V.2. 24, 40; I — them he be made your lot, V.3.39; V.4.25; *Epil.* 3.

ii. *v. i.* — for me your soldier, I.1. 76; — for his success, V.1.153. *See* **Prithee.**

Prayer. *n.* make trial of my —s, I.1.193; —s to the gods, II.2.94; hear my —s, III.6.210; holy —s, V.1.2; your —s, V.1.16.

Precious. *adj.* my — maid, 1.3.8; they are equal —, V.1.155.

Precipitance. *n.* cords, knives, drams, — have to themselves been death's most horrid agents, I.1.142. (*See* Notes.)

Preface. *n.* (= *prologue*), III.5.150.

Prefer. *v. t.* happiness (= *good fortune*) — me (= *appoint, promote*) to a place, II.3.82.

Prefix. *v. t.* the hour —t, III.6. 304.

Prejudice. *n.* gives the — of disparity, V.3.88.

Premeditating. *n.* your — more than their actions, I.1.136.

Preordain. *v. t.* their —ed faculties, IV.3.63.

Prepare. *v. t.* a place —d for those that sleep in honour, III.6.99.

Presence. *n.* thy sole —, III.1.11.

Present. *adj.* that craves a — medicine, I.1.191; put thyself upon thy — (= *immediate*) guard, III.6.122; at this — (*sc.* time), IV.3.60; you must be —, V.3.15; — (= *immediate*) justice, V.3. 132.

Present. *v. t.* —s itself to the doing, I.1.151; —s me with a brace of horses, III.1.19; here — (= *represent*) this machine, III.5.113.

Presently. *adv.* (= *immediately*) — gives it, II.1.41; you must — to the duke, II.2.223; II.6.31; III.5.134; III.6.110; IV.1.96; V.2.6, 11; V.4.80.

Preserve. *v. t.* III.6.268; still — her in this way, V.2.106.

Press. *v. t.* — you forth our undertaker (= *urge*), I.1.73; so sorrow, wanting form, is —t with deeper matter, I.1.109.

Presume. *v. t.* either —ing them to have some force, I.1.194.

Pretend. *v. t.* omit not anything in the —ed celebration, I.1.210.

Pretender. *n.* he of the two —s that best loves me, and has the truest title in 't, V.1.158.

Prettily. *adv.* how — she's amiss, IV.3.24.

Pretty. *adj.* I.3.72; II.2.129; a — fellow, II.3.68; III.3.39; — soul, IV.1.69; V.2.69; *superl.* —iest posies, IV.1.90.

Prevail. *v. i.* never begged but they —ed, IV.1.27.

Prevent. *v. t.* we — the loathsome misery of age (= *avoid*), V.4.6.

Prewarn. *v. t.* whose approach . . . . . comets, V.1.51.

Prey. *n.* lions smeared with —, I.4.18; made — of him, III.2.13.

Price. *n.* the victor's meed, the — (= *prize*) and garland, V.3.16; weakens his — (= *value*), V.4.52.

Prick. *n.* oh for a — now like a nightingale, III.4.25.

Pride. *n.* V.4.58.

Priest. *n.* V.1.142; V.2.78.

Prime. *adj.* our — (= *first*) cousin, I.2.2; *superl.* the —st for this proceeding (= *best*), I.1.161; this beauteous morn, the —st of all the year (May 1), III.1.19; the —st of men, V.3.70.

Primrose. *n.* — first-born child of Ver, I.1.7.

Prince. *n.* II.1.19; — Palamon (Lord Arcite, 225), II.2.225; — Pirithous, II.2.246; II.4.4; II.5.5, 47; III.6.211, 275, 279, 306; IV.1.13; IV.2.14; blood of —s, IV.2.60; IV.2.77, 91; V.3.57, 141; V.4.96.

Prison. *n.* II.1.2, 21, 23; II.2.62, 71, 132; II.4.3; II.6.36; III.1.86; for breaking —, III.6.114, 139; IV.3.72.

Prisoner. *n.* I.4.21, 37; II.1.18; II.2.3; those hopes are —s with us, II.2.26; II.6.38; III.1.23; IV.1.21, 28.

Prisonment. *n.* these signs of —, III.1.32.

Prithee. [*Qo.* pre'thee] — kill me, II.2.265; III.6.65; I — run, V.3.70, 91; V.4.30. *See* **Pray.**

Privately. *adv.* II.1.45.

Prize. *n.* my —, V.1.42; arm your — (= *give your arm to Emilia*), V.3.135.

Prize. *v. t.* if I —d life so much, III.2.23.

Proceeding. *n.* I.1.161; I'll maintain my —s, III.1.53; commend we our —, V.1.75.

Proclaim. *v. t.* the more —ing our suit shall be neglected, I.1.174; II.6.30; V.1.52; —ed by the wind instruments, V.3.94; —ed your fancy, V.4.118.

Procure. *v. t.* pardon is —d, IV.1.21.

Produce. *v. t.* III.5.136.

Profess. *v. t.* who —es to clear his own way with the mind and sword of a true gentleman, III.1.55.

Profession. the god of our —, (*sc.* Mars), V.1.38.

Profound. *adj.* thick and — melancholy, IV.3.43.

Proh. *Lat.* *See* **Medius,** III.5.11.

Proin. *See* **Proyne.**

Project. *n.* the passages of this —, IV.3.87.

Prolong. *v. t.* to — your old loves to us, *Epil.* 16.

Promise. *n.* the — of his wrath, I.2.93; II.1.12; hold your —, III.1.100; III.5.43; fairer —s in such a body, IV.2.118.

Promise. *v. t.* II.1.10.

Promontory. *n.* — pointed in heaven, IV.2.22.

Prone. *adj.* — to labour, IV.2.129.

Pronounce. *v. t.* —s ruin to Thebes, I.2.91.

Proof. *n.* incite the princes to their —, V.3.57.

Prop. *n.* since thy best —s are warped, III.2.32.

Proper. *adj.* a — man (= *fine*), II.5.16.

Prophet. *n.* our reasons are not —s when oft our fancies are, V.3.102.

Propound. *v. t.* who did — to his bold ends honour and golden ingots, I.2.16.

Prorogue. *v. t.* — this business, I.1.196.

Proserpine. *n.* pick flowers with —, IV.3.21.

Proud. *adj.* I.3.52; II.1.23; horses like — seas, II.2.20; II.5.4; III.1.17; — of dangers, IV.2.80; — lady and a — city-wife, IV.3.44.

Prove. *v. t.* what —s you? a little of all noble qualities, II.5.9 (*see* Notes); III.1.39; how good they'll — (= *turn out*), IV.1.31.

Provender. *n.* hay and —, V.2.59.

Provide. *v. t.* II.6.7, 32.

Provocation. *n.* love's —s, I.4.41.

Proyne. *v. t.* do men — the straight young boughs, III.6.242.

Public. *adj.* in — question, III.6.222.

Puissance. *n.* we stand before your —, I.1.155.

Punish. *v. t.* my hearing will be —ed, V.3.7.

Punishment. *n.* a studied —, II.3.4; very grievous —, IV.3.39.

Pupil. *n.* — (of Mars), V.1.55.

Purchase. *n.* were not spent, rather laid out for — (= *gain*), I.2.111.

Purchase. *v. t.* to — name and do my ablest service, II.5.26; I — cheaply, V.3.113.

Pure. *adj.* a noble breeder and a —, *Prol.* 10; II.2.75; — red and white, IV.2.107; — as wind-fann'd snow, V.1.139.

Purge. *v. i.* that peace might — for her repletion, I.2.23.

Purger. *n.* thou — of the earth, I.1.47.

Purple. *adj.* turned green Neptune into —, V.1.50.

Purpose. *n.* nothing to our —, V.2.32; for the —, V.2.78; honest —, *Epil.* 14.

Purpose. *v. t.* II.6.18.

Pursue. *v. t.* as I — this war (= *carry on, prosecute*), I.3.25; II.2.195; if thou —st her (= *seekest*), II.2.200.

Pursuit. *n.* (*legal term—quibble on meaning*) till the followed make —, I.2.52.

Push. *n.* what —es are we wenches driven to (= *devices*), II.4.6.

Push. *v. t.* V.1.26.

Put. *v. t.* I hope some god . . . hath — his mercy in your manhood, I.1.72; I.2.65; I.3.19, 67; soul — into noble bodies, II.2.65; II.2.214, 217; II.3.33; III.4.26; I have — you to too much pains, III.6.17; — off this great adventure, III.6.118; III.6.121; IV.3.30; let us — it in execution, IV.3.87; V.1.44, 110; V.4.58; — on (= *assume*), V.4.127.

Pyramid. *n.* (= *pillar*) I'll plant a — (*line* 295: to touch the pillar), III.6.293; V.3.80.

Quaint. *adj.* daisies, smell-less, yet most —, I.1.5.

Quake. *v. i.* yet —ing (= *fearing*) and unsettled, V.3.106.

Quality. *n.* I.2.79; men of great —, I.4.14; all noble —ies, II.5.10; the file and — (= *duty, function*), V.1.161; alters to the — of his thoughts, V.3.48.

Quarrel. *n.* —s consume us, II.2.90; this — sleep, III.6.303; to end the —, IV.2.57.

Quarter-carrier. *n.* were he a — of that honour (= *did he carry one fourth of that honour*) his enemy comes in, I.2.108.

Queen. *n.* I.1.39; blubbered —s, I.1.180; I.1.199, 210; — Emilia, III.1.4; — of flowers, V.1.45; sovereign — of secrets, V.1.77; sacred shadowy cold and constant — (= *Diana*), V.1.137; most modest —, V.1.157.

Questant. *See* **Question**, V.3.17.

Question. *n.* timorous —, I.3.3; II.3.61, 62; —'s with your equal (= *dispute*), III.1.55; this —, sick between us, by bleeding must be cured, III.1.113; bring your honour in public — with their swords, III.6.222; IV.1.15; IV.1.35, 38; IV.3.7; the victory of this —, V.1.127; to crown the —'s title (*Dyce conj.* questant), V.3.17; with you leave dispute that are above our —, V.4.136.

Qui. *Spanish*, play — passa, III.5.86.

Quick. *adj.* Eye . . . — sweetness, IV.2.13.

Quick-eyed. *adj.* — Pleasure's foes, I.5.8.

Quickly. *adv.* I.1.135; II.2.211; III.6.35; IV.1.52; IV.2.65; V.4.42.

Quiet. *v. t.* that shall — all, III.3.50.

Quit. *v. t.* — me of these cold gyves, III.1.72 (= *free*); then I shall — you (= *requite*), III.6.24.

Quite. *v. t.* (= *requite*) [*Qo.* quight], more to me deserving than I can — or speak of, V.4.35.

Quite. *adv.* IV.3.9.

Quiver. *n.* flies like a Parthian —, II.2.50.

Quod. *Lat.* *See* **Et**, III.5.88.

Quousque. *Lat.* — tandem, III.5.38.

Rabble. *n.* [*Qo.* rable, *rhyming with* fable], III.5.106.

Race. *n.* lest his — should show i' the world too godlike (= *family*), V.3.117.

Rage. *n.* be leaden-footed, till his great — be off him, I.2.85; flies . . . from our —s, II.2.50; to call the fiercest tyrant from his —, V.1.78.

Raging. *n.* waters that drift winds force to — (= *fury*), V.3.100.

Rain. *n.* who cannot feel nor see the — being in it, knows neither wet nor dry, I.1.120.

Rain. *v. impers.* III.1.66.

Raise. *v. t.* the forces you can —, I.1.213; — me a devil now, III.5.85.

Rank. *n.* better than your — I'll use you, II.5.43.

Rank. *adj.* *See* **O'er-rank**, V.1.63.

Rapier. *n.* — from my hip, I.2.56.

Rare. *adj.* — issues by their operance, I.3.63; II.2.154, 155; cries '— !' III.5.16; thy — green eye, V.1.144; *superl.* the —st gambles, III.5.75.

Rarely. *adv.* do — (= *beautifully*), II.2.130; he tells fortunes — (= *finely*), III.4.16; danced —, III.5.159.

Rarely *or* **Rearly** (= *early*), IV.1.110. *See* Notes.

Rash. *adj.* — oath, IV.1.11.

Rashly. *adv.* what you do quickly is not done —, I.1.135; III.6.227.

Rate. *n.* (= *degree*), millions of —s exceed, I.4.29.

Rate. *v. t.* as I do — your value (= *estimate*), V.3.114.

Rather. *adv.* I.2.111; I.3.77; I.4.8, 32, 33, 36; II.2.199; IV.2.68; IV.3.65; V.3.2; V.4.56, 70.

Raven. *n.* the boding —, I.1.20; the beaks of —s, I.1.41; black and shining, like a —'s wings, IV.2.84.

Ravish. *v. t.* —ed our sides [*Qo.* Bravishd], II.2.22; seek to — me, II.2.261.

Raw. *adj.* rude and — and muddy, III.5.122.

Raze. *v. t.* this good deed shall — (= *erase*) you out o' the book of trespasses, I.1.133.

Reach. *n.* above the — of report, II.1.27.

Reach. i. *v. t.* III.6.80; — thy hand, V.4.91.

ii. *v. i.* which nature could not — to, I.4.43.

Read. i. *v. t.* I.1.111; the libels — of liberal wits, V.1.101.

ii. *v. i.* never saw nor — of, IV.2.75; V.2.57.

Ready. *adj.* I am —, II.2.224; you must be —, II.5.48.

Really. *adv.* II.1.6.

Rearly. *See* **Rarely**, IV.1.110.

Reason. *n.* I.3.48; wrestling strength in —, I.4.45; what the — of it is, I know not, II.1.46; — or wit or safety, II.6.11; my stomach not reconciled by —, III.1.105; your — will not hold (= *maintain*) it, III.6.228; my — is lost in me, IV.2.34; our —s

are not prophets when oft our fancies are, V.3.102.
Reasonably. *adv.* I.2.48.
Reave. *See* **Crave**, II.2.91.
Rebellious. *adj.* — to oppose, I.2.101.
Rebuke. *n.* so sweet a —, II.1.41.
Receive. *v. t.* II.5.60; V.3.110.
Reck. *v. i.* [*Qo.* wreake], I — not, III.2.7.
Reckoning. *n.* informs the tapster to inflame the —, III.5.130.
Recompense. *n.* noble —, III.6.24.
Recompense. *v. t.* I.1.153.
Reconcile. *v. t.* my stomach not —d (= *appeased*) by reason, III.1.105.
Record. *n.* is there — of any two, II.2.112.
Record. *n.* (*a kind of flute, a recorder*), still music of —s, *stage dir.*, p. 88.
Recover. *v. t.* they might have been —ed, I.4.27 (= *restored*).
Rectifier. *n.* the — of all, III.5.109.
Red. *adj.* IV.2.107, 111.
Red-eyed. *adj.* the — god of war, II.2.21.
Redemption. *n.* made a brave — (= *rescue*), V.3.82.
Redress. *n.* II.3.20.
Reduce. *v. t.* — what's now out of square, IV.3.83.
Reed. *n.* —s and sedges, IV.1.54; the rushes and the —s, IV.1.61.
Reel. *v. i.* ye make my faith —, III.6.212; tott'ring Fortune, who at her certain'st, —s, V.4.21.
Refreshing. *n.* (= *refreshment*) with this —, III.6.9.
Refuse. *v. t.* III.6.14, 280, 284.
Regard. *v. t.* nor gain made him —, nor loss consider, I.3.30; as the gods — ye (*either 'look on', or 'love'*), V.1.15.
Regiment. *n.* their former law and — (= *course, order*), IV.3.84.
Rehearsal. *n.* this —, I.3.78.
Rehearse. *v. t.* II.3.56.
Reign. *v. i.* —st in mortal bosoms, V.1.130.
Rejoicer. *n.* a —, V.1.121.
Relish. *v. i.* our milk will — (= *taste*) of the pasture, I.2.11.
Remain. *v. i.* V.3.35.
Remedy. *n.* II.2.276; III.1.123.
Remember. *v. t.* I.1.133; thou shalt — nothing, I.1.185; — me to, I.3.11; II.2.36; III.3.30, 37; III.5.58; I will — you outdid me, III.6.73; III.6.78; IV.1.3.
Remove. *v. t.* [*Qo.* remoove] — your lordship, II.2.263.
Repair. *v. i.* let them — to her (= *go*), IV.3.79.
Repeat. *v. t.* I.3.1; IV.1.67.
Repletion. *n.* Peace might purge for her —, I.2.24.
Report. *n.* (= *rumour*), II.1.5; above the reach of — (*see* **Fame**), II.1.27.
Report. *v. t.* heard them —ed to be, II.1.28.
Reputation. *n.* our ancient —, III.3.11.
Request. *n.* what's your —, I.1.38.
Require. *v. t.* — him he advance it o'er our heads, I.1.93; there — of him the hearts of lions (= *ask*), V.1.39.
Requiring. *n.* beyond further —, I.3.26.
Requite. *See* **Quite**, V.4.35; the gods — you all, V.4.36.
Residing. *n.* for our — (= *residence*), I.2.38.
Resistance. *n.* (= *power of defence*), III.2.17.
Resolve. *v. t.* I am —d, II.2.271; II.3.21.
Respect. *n.* of no — in Thebes (= *consideration*), I.2.36.
Respect. *v. t.* hear and — me, I.1.26; I.1.28.
Rest. *n.* all the —, II.6.5; the — of the music, III.5.31.
Rest. *v. i.* — at your service, *Epil.* 18.

Restore. *v. t.* III.6.5; she's well —d, V.4.27; V.4.118.
Restraint. *n.* II.1.39.
Resume. *v. t.* Juno would — her ancient fit of jealousy, I.2.22.
Retain. *v. t.* and still —s, *Prol.* 7; — anew her charitable heart (= *gain*), I.2.24.
Retire. *v. i.* III.6.109.
Return. *n.* for success and —, I.1.209; till your —, I.1.222.
Return. *v. i.* we shall be —ing, I.1.223; III.6.307; are —ed, IV.2.66; IV.3.62.
Reveal. *v. t.* —ed to mankind, II.2.170; III.6.114; —ed secret, V.1.99.
Revel. *n.* abandoner of —s, V.1.138.
Revenge. *n.* vengeance and —, I.1.58.
Reverence. *n.* do —, II.2.134.
Reward. *v. t.* III.5.152.
Rheum. *n.* gout and —, V.4.8 (= *catarrh*).
Ribbon. *n.* [*Qo.* ribands], III.5.28.
Rich. *adj.* our —est balms, I.4.31.
Richness. *n.* his — and costliness of spirit, V.3.96.
Rid. *v. t.* to be — on 't, IV.3.40.
Ride. *v. i.* II.5.46; III.4.22.
Rider. *n.* V.4.57; disroot his —, V.4.75; becomes the —'s load, V.4.82.
Right. *n.* a — in seeing, III.6.147; the — of the lady (= *title*), V.4.116.
Right. *adj.* 't is —, I.4.23; you're a — (= *thorough*) woman, sister, III.6.215; not — (= *insane*), IV.1.45; I'll make her — (= *well*) again, V.2.105; my — side, V.3.73.
Right. *adv.* III.5.117; a — good horse, III.6.77; — joyful, V.3.135; a — good creature, V.4.35; a — good man, V.4.97.
Ring. *n.* a — she made of rushes . . . and to 'em spoke the prettiest posies, IV.1.88.
Ring. *v. t.* be bold to — the bell, III.2.19.
Rip. *v. t.* —s my bosom, I.2.61.
Ripe. *adj.* (= *ready*) — for your persuasion, I.3.91; as a — grape, ruddy, IV.2.96.
Rise. *v. i.* sad lady, —, I.1.35; V.1.135; must — betimes (= *get up early*), V.2.60.
Rite. *n.* [*Qo.* rights], their dear —s, I.4.9, III.1.2.
Roar. *v. i.* let all the dukes and all the devils —, II.6.1; torrents whose —ing tyranny, I.3.38.
Roast. *v. t.* he — eggs, II.3.74.
Robe. *n.* V.1.142.
Robin. *n.* — Hood, *Prol.* 21. *See* **Bonny**, IV.1.108.
Rock. *n.* wild —s wanton, II.3.17; a — lies watching under water, III.4.6.
Roll. [*Qo.* rowling] his —ing eyes, IV.2.1.108.
Roof. *n.* for our crowned heads we have no —, I.1.52.
Root. *n.* intertangled —s of love, I.3.59; II.6.28. *See* **Disroot**, V.4.75.
Rose. *n.* —s, their sharp spines being gone, I.1.1; of all flowers, methinks a — is best, II.2.136; cheeks of damask —s, IV.1.74; a wreath of —s, V.1.96; one — (= *flower*), V.1.165.
Rose-tree. *n.* *stage dir.*, p. 89.
Rotten. *adj.* — kings, I.1.180; III.6.244.
Rough. *adj.* a — one (= *unruly; of a horse*), II.5.46; (= *rude*), III.1.102; boisterous and — jadry, V.4.72.
Round. *adj.* armed long and —, IV.2.85; aged cramp had screwed his square foot —, V.1.111.
Round. *v. t.* (= *surround*) her careless tresses a wreath of bulrush —ed, IV.1.84.
Round-faced. *adj.* IV.2.135.
Rout. *n.* a merry —, III.5.106; all this — (= *assemblage*), III.5.147.

Rowel. *n.* whines at the sharp — (*of a spur*), V.4.70.

Rowling. *See* **Roll**, IV.2.108.

Royal. *adj.* Roses their sharp spines being gone, not — in their smells alone, but in their hue, I.1.2; most — brother, III.6.195; good friend, be — (= *behave like a king*), IV.2.154; V.1.9. *See* **All-royal**, I.3.12.

Rub. *v. t.* — my kiss off, V.2.88.

Ruddy. *adj.* as a ripe grape, —, IV.2.96.

Rude. *adj.* — and unpatient (*sc.* wind), II.2.141; — wind, II.2.277; — and raw and muddy, III.5.122. *Comp.* —r, III.5.104.

Rudiment. *n.* my —s, III.5.3.

Ruin. *n.* what strange —s, I.2.13; I.2.27, 93; heap of —s, II.3.19; III.6.189; the — of my name, opinion, III.6.240.

Rule. *v. t.* of —ing Athens, II.1.37.

Rumination. *n.* thy — (= *meditation*), III.1.11.

Run. *v. i.* — to rust, II.2.22; II.3.77; II.5.3; III.2.14; ere another year — out, III.5.146; she would — mad for this man, IV.2.12; — mad for Arcite, IV.2.48; —s through his body, IV.2.101; the glass is —ning now, V.1.18; V.3.70, 72; —, save, hold! *Stage dir.*, p. 102 (V.4.39).

Running. *n.* wrestling and —, II.3.68.

Rush. *n.* the —es and the reeds, IV.1.61; rings . . . of —es, IV.1.89.

Rust. *n.* must run to —, II.2.22.

Rusty. *adj.* — (sword), III.1.73.

Rycas. (*name of rustic*), II.3.37.

S'. *abbrev. for* **shall.** He *s'* buy me a white cut, III.4.22.

Sacred. *adj.* — ceremony, I.1.131; — vials filled with tears, I.5.5; — fires, V.1.3; oh — shadowy cold and constant queen, V.1.137; — silver mistress, V.1.146; with — act, V.1.165.

Sacrifice. *n.* my —s, V.1.34; must be the — to my unhappy beauty, IV.2.63.

Sad. *adj.* — lady, rise, I.1.35; all — and solemn shows, I.5.7; II.4.20; a — boy, IV.2.32; V.3.52.

Saddle. *n.* freeze in my —, II.5.48.

Sadness. *n.* V.3.51, 53.

Safe. *adj.* set her — to land, IV.1.96. *Compar.* —r than banishment, III.6.218.

Safely. *See* **Safety**, III.6.110.

Safety. *n.* reason or wit or —, II.6.12; for honour's sake and — [*S.* conj.; *O. Edd.* safely], III.6.110.

Sail. *n.* like tall ships under —, II.2.12; out with the main —, IV.1.146; hoist we the —s (= *let's begin the enterprise*), V.1.29.

Sail. *v. i.* III.4.14.

Sake. *n.* for pity's — and true gentility's, I.1.25; for your mother's —, I.1.26; for the — of clear virginity, I.1.30; for our —, I.4.39; for honour's —, III.6.110; for heaven's —, III.6.251; for my —, IV.2.2, 69.

Salmon. *n.* II.1.4.

Salute. *v. t.* (= *greet*), —s me thus, II.4.23.

Same. *adj.* III.3.2; IV.1.93; IV.2.120; IV.3.60; *see* **Selfsame**, V.1.27; V.4.2.

Sanctuary. *n.* holy —, II.2.71; though i' the —, III.1.62.

Saturn. *n.* cold as old —, V.4.62.

Sauce. *n.* hunger needs no —, III.3.25.

Save. *v. t.* something do to — us, *Prol.* 27; —d (*sc.* hereafter), I.2.48; III.2.28, 37; — their lives, III.6.251; I —d her, IV.1.95; run, —, hold, *Stage dir.*, p. 102 (V.4.40).

Save = *prep.* no roof — this, I.1.53; — often drinking, IV.3.4; V.3.113.

Say. *v. t.* to — truth, *Prol.* 22; — no more, I.1.101; I.1.119, 230;

I.2.104; I.3.49, 58, 83, 92; II.2.35; — (= *suppose*) they could, II.2.67; II.2.111, 179, 199; II.3.51; II.4.30, 31; II.5.6, 14; if he — true, II.5.19; II.5.44; III.1.75, 87; III.3.43; III.4.18; III.5.9; but, I —, where's their women, III.5.25; III.5.49, 68, 69, 70, 105, 134, 141; III.6.40, 49; to — true, III.6.55; III.6.93, 104, 116, 154, 159, 161, 170; to — true, III.6.180; — (= *suppose*) I felt compassion, III.6.212; III.6.224, 272; IV.1.1, 133; his very looks so — (= *bespeak*) him, IV.2.78; IV.3.67, 71; V.1.93; V.2.33; the *said*, V.3.79; V.3.140; V.4.45, 51, 60; *Epil.* 2 (*sc.* their lesson), 10, 16.

Scandal. *n.* I should pluck all ladies' — on me, I.1.192 (= *censure*); offence or — to the ladies, III.5.35.

Scape. *n.* your name or his — (= *escape*), IV.1.16; see **Escape**, IV.1.50.

Scar. *n.* —s and bare weeds, I.2.15.

Scarce. *adv.* IV.1.102.

Scarcely. *adv.* II.6.23.

Scatter. *v. t.* having bound things —ed, I.4.48; call the —ed to the banquet, III.1.109.

Scene. *n.* modest —s blush, *Prol.* 4; hear —s, though below his art, may yet appear worth two hours' travel, *Prol.* 28; the —'s not for our seeing, V.3.134.

School. *n.* I.2.14.

Schoolboy. *n.* III.6.34; *Epil.* 2.

School-doing. *n.* forgets — (= *manage, training*), V.4.68.

Schoolmaster. *n.* the dainty dominie, the —, II.3.40; III.5.141, 151; IV.3.11.

Scissor. *v. t.* (= *cut*) —ed [*Qo.* cizard], I.2.54.

Scorch. *v. t.* we whom flaming war doth —, I.1.91; fires did — his mortal son, V.1.92.

Scorn. *n.* upbraidings, —s, III.6.32; till I am nothing but the — of women, III.6.250; to the — of his hoarse throat, V.1.88.

Scorn. *v. t.* I.2.20; III.6.115.

Scornful. *adj.* III.5.42; V.2.63.

Scorning. *n.* for — thy edict, III.6.168.

Scour. *v. t.* save when my lids —ed off their brine (= *washed*), III.2.28.

Screech-owl. *n.* III.2.35.

Screw. *v. t.* the aged cramp had —ed his square foot round, V.1.111.

Scruple. *n.* made such —s of the wrong, II.6.25.

Scurril. *adj.* never heard — term, V.1.147.

Scurvy. *adj.* pelting — news, II.2.268; that — hilding, III.5.42.

Scythe-tusked. *adj.* the — boar, I.1.79.

Sea. *n.* put to —, I.3.19; our fiery horses, like proud —s under us, II.2.20; —s swallow their youth, II.2.87; III.4.5.

Seal. *v. t.* to — the promise of his wrath, I.2.93; let me — my vowed faith, II.5.39; to — his will with, IV.2.87; the belief, both —ed with eye and ear, V.3.15.

Season. *n.* at such a — as now it is with me, I.1.60; as sweet flowers as the — is mistress of, IV.3.73.

Season. *v. t.* is more maturely —ed, I.3.56; my petition —ed with holy fear, V.1.149.

Seat. *n.* towards my —, V.3.62.

Seat. *v. t.* — something, V.1.28. *See* **Disseat**, V.4.72.

Second. *adj.* III.6.119.

Second. *v. t.* to — them, IV.1.12.

Secret. *n.* V.1.76; revealed —, V.1.99.

Secure. *adj.* I.1.154.

Sedge. *n.* reeds and —s, IV.1.54.

See. i. *v. t.* I.1.120, 218; I.3.23, I *saw*, I.4.17; *seen*, II.1.13; *saw*, II.1.44; II.2.9, 33, 39, 43, 58, 150, 161, 162, 168, 196, 218, 234, 250, 270; II.3.8, 23, 34, 45, 55,

57, 66; II.4.8, 28; II.5.1, 18, 42, 44; III.1.60, 63; III.3.25; III. 4.3; III.5.33, 152; III.6.34, 74, 82, 113, 154; IV.1.33, 65, 79, 95, 100, 123; IV.2.65, 70, 72, 75, 142, 143; IV.3.12, 84; V.1.163; V.2. 25, 45, 47, 100; V.3.2, 12, 137; V.4.25, 117; *Epil.* 5, 9.

ii. *v. i.* I — through, II.2.102.

Seed. *n.* the —s of fear, V.1.36.

Seeing. *n.* a right in —, III.6.147; not for our — (= *not fit for us to see*), V.3.134.

Seek. i. *v. t.* no surfeits — (*? read* sick) us, II.2.86; and — to ravish me, II.2.261; what made you — this place, II.5.25; will — of me, III.1.79; III.4.23; III.5.127; III.6.157; *sought*, IV.1.95; V. 1.103; V.4.71; — Elysium, V.4. 95.

Seem. *v. i.* every —ing good, I.2.39; II.1.36; III.1.9; a falser never —ed friend, III.6.142; —ing as great as any, IV.2.117; IV.3.65; —ed torture, V.1.115; —s to bury, V.3.46; V.4.79.

Seeming. *n.* (= *appearance*) by his — should be a stout man, IV.2. 76; by his — as great as any, IV.2.117.

Seethe. *v. t.* women that have *sod* their infants, I.3.21.

Seize. *v. i.* joy — on you again, I. 5.12.

Seldom. *adv.* II.1.3.

Self. *pron.* it—, I.1.151, 153; death's —, I.3.40; thy false —, II.2.209; my—, III.2.23; your *selves*, III.5.20; your—, V.3.37. *See* **Myself**, V.1.24; **Itself**, V. 1.97.

Selfsame. *adj.* — place, V.1.27; the — state, V.4.2.

Sell. *v. t.* you have sold [*Qo.* sould] 'em, V.4.15.

Sempster. *n.* Cicely the —'s daughter, III.5.44.

Send. *v. t.* I.2.90; II.2.227; II.6. 4; V.4.120.

Sennois. *rustic's name*, II.3.37.

Sense. *n.* blessing their —, I.1.15; they've no more — of their captivity than I of ruling Athens (= *idea*), II.1.36; call fell things to listen, who have in them a — (= *instinct*) to know a man unarmed, III.2.16; let not my — (= *reason*) unsettle, III.2.29; she sung much, but no — (= *meaning*), IV.1.66; the other —s, IV.3.62; odours which are grateful to the —, IV.3.74; the — (*sc.* of hearing) could not be judge between 'em, V.3.127.

Sensually. *adv.* being — subdued, I.1.232.

Sentence. *v. t.* or —ing for aye their vigour dumb, I.1.195; *see* **Unsentenced**, V.1.157.

Sequent. *adj.* draw i' the — trace, I.2.60.

Serious. *adj.* my most — decking, I.3.74.

Seriousness. *n.* his sports, though craving — and skill (= *attention*), I.3.28.

Servant. *n.* who is the — for the tenour of thy speech, I.1.89; II. 5.39, 62; (= *lover. See* Notes) III.6.147; poor — (*Arcite was Emilia's servant*), V.3.72.

Serve. *v. t.* II.5.56; I shall make it —, III.6.57; III.6.165; nought —d, V.4.73.

Service. *n.* (= *exploit. sc.* his wedding), I.1.171; to do these poor queens —, I.1.199; commands men's —, I.2.69; our —s, I.2.99; my ablest —, II.5.26; II.5.34; III.2.11; III.6.162; to give the — pay, V.3.32; rest at your —, *Epil.* 18.

Servingman. *n.* III.5.126.

Set. i. *v. t.* all you are — down there, I.1.34; oh my petition was — down in ice, I.1.107; — you forward, I.1.217; bath — a mark, I.4.43; — foot upon this kingdom, II.2.248; to — him free, II.4.31; I'll — it down, III.2.17; now I am — abegging, III.6.238; Pirithous . . . — in too (= *joined*

in), IV.1.14; IV.1.54; — her safe to land, IV.1.96; — it (*sc.* compass) to the north, IV.1.141; — Jove afire with, IV.2.16; — him by him, IV.2.17; — upon the altar, *stage dir.*, p. 88; many a murder — off (= *give an equivalent for, cancel*), V.3.28; — both thine ears to the business, V.3.92.

ii. *v. i.* III.5.99; III.6.184. *See* **Nimblesset**, IV.2.125.

Settle. *v. t.* who wins I'll — here, III.6.307; a —d valour not tainted with extremes (= *resolute*), IV.2.100; IV.3.62.

Seventy. *adj.* at — (*sc.* years of age), V.1.87.

Sever. *v. t.* [*Qo.* seaver], II.2.95.

Several. *adj.* each took a — land, III.1.2; of — colours, IV.1.85.

Sex. *n.* wast near to make the male to thy — captive, I.1.81; being a natural sister of our —, I.1.125; — dividual, I.3.82.

Shackle. *n.* I feel my —s, II.2.158; knock thy brains out with my —s, II.2.221; prove it in my —s, III.1.39; IV.1.70.

Shade. *n.* brave souls in —s (= *Hades*), III.1.78.

Shadow. *n.* under the — of his sword may cool us, I.1.92; dust and —, I.1.145; a gaudy —, II.2.103; like a —, II.6.34; a mere dull —, IV.2.26.

Shadowy. *adj.* — cold and constant queen, V.1.137.

Shake. i. *v. t.* how will it — the bones of that good man, *Prol.* 17; small winds — him (= *trifles excite him*), I.2.88; to — me from the arm, I.3.92; *shook* the aged forest with their echoes, II.2.47; II.2.48, 274; — hands, III.6.302.

ii. *v. i.* — to lose his honour, *Prol.* 5.

Shaker. *n.* — of o'errank states, V.1.63.

Shall. *v. aux.* we — tack about, *Prol.* 26; you — hear, *Prol.* 27; I.1.33, 60, 127; I.2.104; they *should* be out, II.1.21; you — both to your country, III.6.290; I *should* and would die too, V.3.144, *et passim.*

Shame. *n.* —s, I.2.80; II.2.39; that were a —, II.5.53; — take him, III.6.121.

Shame. *v. i.* and here to keep in abstinence we — (= *disgrace ourselves*) as in incontinence, I.2.6.

Shape. *n.* another — (= *disguise*), II.3.21.

Share. *n.* III.3.37; their single —, V.3.86.

Share. *v. t.* I.2.75.

Sharp. *adj.* roses their — spines being gone, I.1.1; — to spy advantages (= *quick*), IV.2.132; a — weapon in a soft sheath, V.3.42; — rowel, V.4.70.

Sharpen. *v. t.* extremity, that —s sundry wits, makes me a fool, I.1.118.

Sharpness. *n.* of all this sprightly —, IV.2.30.

She. *pron.* Prol. 5; *her* bells dim (*See* **Hairbells**), I.1.9; to *her*, I.1.37, 64, 66, 175, 178, 183, 201; I.3.64; II.2.39, 44, *etc. etc.*

Sheath. *n.* a sharp weapon in a soft —, V.3.43.

Shed. *v. t.* that blood we desire to —, III.6.95.

Shew. *v. t.* III.1.45; to — in generous terms your grief (= *explain your grievance*), III.1.54; you — (= *appear*) more than a mistress to me, III.6.25; — mercy, III.6.173; which —s him hardy, fearless, IV.2.80; he —s no such soft temper (*sc.* as fear), IV.2.103; — too godlike, V.3.118; the deities have —ed due justice, V.4.109. *See* **Show** [*the Qo. uses both spellings of the verb*].

Shield. *n.* hang your — before your heart, about that neck (= *set war before love*), I.1.196.

Shine. *v. i.* II.2.236; a —ing con-

stellation, IV.2.18; IV.2.83; the only star to —, V.3.20.

Ship. *n.* like tall —s under sail, II. 2.12; III.4.5; master of a —, IV.1.140.

Shirt. *n.* III.3.48.

Shore. *n.* the far — (*sc.* of the lake), IV.1.54.

Short. *adj.* a great deal — . . . of him (= *inferior to*), IV.2.89; by my — life, V.4.28; V.4.37, 102.

Shortly. *adv.* and — you may keep yourself (= *erelong*), II.6. 39; V.4.28 (= *soon*).

Shortness. *n.* value's [*not* values] —, to any lady breathing, V.3. 88.

Shoulder. *n.* Pelops' —, IV.2.21; IV.2.84.

Shoulder-piece. *n.* to the — gently they swell, IV.2.127.

Show. *n.* come all sad and solemn —s, I.5.7; his — has all the ornament of honour in it, IV. 2.92.

Show. i. *v. t.* —ing the sun his teeth, I.1.100; the circle of his eyes — fire within him, IV.2.81; far worse than now she —s, IV. 1.119; they — great and fine art in nature, IV.2.122; which —s an active soul, IV.2.126; he —s a lover, IV.2.136; V.3.21; — his face, *Epil.* 6.

ii. *v. i.* they would — bravely about the titles (= *make a display*), IV.2.144; which strove to — mine enemy (= *appear as*), V.1. 20; which sometime — well, pencilled, V.3.13. *See* **Shew.**

Shrewd. *adj.* [*Qo.* shrowd] — measure, IV.3.28.

Shrill. *adj.* *See* **Smallness,** IV.1. 56.

Shrink. *v. t.* *shrunk* thee into the bound thou wast o'erflowing, I.1. 89.

Shrowd. *See* **Shrewd,** IV.3.28.

Shun. *v. t.* dread sights [that] it may —, V.3.10.

Sib. *adj.* [*Qo.* sibbe] the blood of mine that's — (= *related*) to him, I.2.72.

Sick. *adj.* this question — between 's, by bleeding must be cured, III.1.113; V.1.65.

Sicken. *v. i.* II.2.91.

Sickly. *adj.* a — appetite, I.3.89.

Sickness. *n.* — in will, I.4.44.

Side. *n.* I.3.47; II.2.22; V.3.73; the sinister — (*of the body*), V.3. 76.

Sigh. *n.* vapours, —s, darken the day, I.5.2; a divided —, martyred as 't were in the deliverance, II.1. 39; II.1.42; that — was breathed for Emily, III.3.44; lover never yet made —, V.1.125.

Sigh. *v. i.* she I — [*sc.* for] and spoke of, I.3.60; IV.1.92; V.1. 94.

Sigher. *n.* a — to be comforted (= *one who sighs*), II.1.42.

Sight. *n.* retains more . . . to — than (= *in sight*), *Prol.* 8; out of their —, II.1.52; unworthy of her —, II.2.194, 195; II.3.83; there's a — now (*perhaps* = *there's a number. See* Notes), IV.3.19; the noblest — that ever was seen, V.2.99; I will not lose the — [*Qo.* fight], V.2.103; will you lose this —, V.3.1; dread —s, V.3.10; half —s saw that Arcite was no babe, V.3.95 (= *even half-blind persons coula see*). *See* **Half-sight.**

Sign. *n.* these —s of prisonment, III.1.30; —s (= *omens*), V.1.67; a — of thy great pleasure, V.1. 128; her —s were gracious, V.1. 173.

Silence. *n.* your — should break out, III.1.61.

Silent. *adj.* — hanging (*arras*), II. 5.127.

Silk. *n.* II.2.127.

Sillily. *adv.* IV.1.39.

Silver. *n.* embossed with —, IV.2. 140; a piece of —, IV.3.17.

Silver. *adj.* Po and — Trent, *Prol.* 12; sacred — mistress, V.1.146.

Simper. *v. i.* have blushed at —ing sirs, V.1.104.

Sin. *n.* II.2.106; II.3.6; IV.2.58, 154.

Since. *adv.* one hour —, V.4.129.

Since. *prep.* I.2.14; I.3.27, 34; II. 5.2; III.2.32.

Since. *conj.* I.1.215; I.3.14; I.4.40; III.1.54; V.3.132.

Sinew. *n.* swore his —s thawed, I.1.69; a man of tougher —s, IV.2.127.

Sing. i. *v. t.* I.3.78; will — my dirge, II.6.15; soldiers — my epitaph, III.6.285; *sung*, IV.1. 58; listen to the words she *song* [*Qo.* = sang], IV.1.63; she *sung* much, IV.1.66, 79, 92, 106, 107; — the wars of Theseus, IV.1.132; —... the loves and fights of gods, IV.2.23; IV.3.71, 75.

ii. *v. i.* — (*of the crow, cuckoo, raven*), I.1.22; II.4.19; IV.3.70; V.2.12.

Single. *adj.* their — share, V.3.86.

Sinister. *adj.* on the *sinister* side the heart lies, V.3.76 (= *left*).

Sink. *v. i.* were almost to —, I.2.8; will never — (= *despair*), II.2. 67.

Sip. *v. t.* —t some water, III.2.27. *See* Notes.

Sir. *n.* I.1.192, 220; I.3.1, 11; II.1. 9, 14 (*to a father*); II.1.49; II.2. 1, 117, 131, 205; II.3.64, 69; II. 5.8, 25, 30, 37, 38, 42, 51, 53, 64; III.1.62, 94, 108, 110; III.3.6, 16, 31; III.5.37, 53, 97, 98, 149; III.6.18, 20, 35, 45, 69, 111, 195, 202, 210, 238, 286, 301; IV.1.3, 32, 33, 34, 42, 44, 45, 51, 65, 76; IV.2.55, 71, 72, 151; IV.3.50, 56, 66; V.1.7, 33, —s 104; V.2.15, 30, 87, — my good lord, V.3.10; V.3.32; V.4.27, 46.

Sire. *n.* a happy —, II.5.9.

Sirrah. *n.* [*Qo.* sirha] III.3.52; — tinker, III.5.82.

Sister. *n.* I.1.125, 200, — [-in-law], 219; I.3.86, 90; —s' children, nephews to the king, I.4.16; II. 5.62; the marshal's —, III.3.36; III.6.145, 185, 188, 193, 215, 233, 301; IV.1.120; IV.2.49, 51, 67, 147; V.3.11, 36, 105, 114.

Sit. *v. i.* III.3.9, 13; *sat*, IV.1.83; Love himself —s smiling, IV.2. 14; in his rolling eyes —s victory, IV.2.108.

Six. *adj.* IV.2.73, 139.

Skiff. *v. t.* they have —ed torrents (= *crossed in a skiff*), I.3.37.

Skill. *n.* his sports . . . craving seriousness and —, I.3.28; all our best [surgeons] their best — tender, I.4.47; left my angle to his own —, IV.1.60; military —, V.1.58; if I have any —, V.2. 53.

Skin. *See* **Dogskin**, III.5.45.

Skip. *v. t.* you — them in me, III. i.52; have —t thy flame (= *avoided; lit. jumped*), V.1.87.

Skirt. *n.* II.2.130.

Skull. *n.* unearthed —s, V.1.52.

Slanderous. *adj.* the — cuckoo, I. 1.19.

Slay. *v. t.* *slain*, I.1.47; that hast *slain*, I.1.78; our *slain* kings, I.1.140; in me hath grief *slain* fear, III.2.5.

Sleep. *n.* to his bones sweet —, *Prol.* 29.

Sleep. *v. i.* Peace — with him, I.5. 12; a willing man dies —ing, II. 2.68; II.2.274; I shall — like a top else, III.4.26; III.6.99, 129, 184; this quarrel — till the hour prefixt, III.6.304; IV.1.35; IV. 3.2, 83; we'll — together, V.2. 110.

Slight. *adj.* these poor — sores, I. 2.60.

Slightly. *adv.* (= *disregardedly*) past — his careless execution, I. 3.28.

Slip. *v. i.* to let — now, II.3.44; she —t away, IV.1.97.

Sloth. *n.* full of bread and sloth, I.1.159.

Slumber. *n.* sing it in her —s, I.3. 78.

Small. *adj.* — winds shake him (= *trifles excite him*), I.2.88; III.5.111, 121; IV.1.64; V.3.38.

Smallness. *n.* (= *shrillness of voice*) by the — of it, a boy or woman, IV.1.58.

Smear. *v. t.* like to a pair of lions —'d [*some copies of Qo.* succard] with prey, I.4.18 (*see* Notes).

Smell. *n.* I.1.2 (= *perfume*); — o' the prison, III.1.86 (= *stench*).

Smell. *v. t.* can — where resistance is (*see* **Sense**), III.2.17.

Smell-less. *adj.* daisies — yet most quaint, I.1.5.

Smile. *n.* of all this sprightly sharpness, not a —, IV.2.30.

Smile. *v. i.* IV.1.93; here Love himself sits —ing, IV.2.14; IV. 2.136; came —ing to me, V.2.4; V.4.128; no man —? *Epil.* 4.

Smock. *n.* too coarse —s, V.2.84.

Smoke. *n.* IV.3.46.

Smooth. *adj. Comp.* —er than Pelops' shoulder, IV.2.21.

Snail. *n.* wish we to be —s, V.1.42.

Snatch. *v. t.* enforced the god — up the lovely boy, IV.2.17.

Snow. *n.* pure as wind-fann'd —, V.1.140.

So. *adv.* we pray our play may be —, *Prol.* 9; fall — thick, 32; I. 1.104, 108, 126, 187, 204; Mars's — scorned altar (= *so much*), I. 2.51; — we must, I.2.103; these — differing twins, I.3.33; I.3.42, 64; I.4.12 (= *therefore*); — soon as, II.1.16; II.1.35, 41, 42, 46; — they grow together (= *if only*), II.2.66; — much, II.2.70; II.2. 92, 123, 144, 166, 177, 184, 191, 192, 199, 207, 232, 244, 265, 274; says —, II.3.51; II.4.10, 12, 27; II.5.6, 16, 18, 60; II.6.19, 20, 22, 23; — he use me kindly (= *if only*), II.6.29; II.6.30 (= *in this way*); — he be with me (= *if only*), II.6.34; III.1.24, 26, 90, 92; — he had this file (= *if only*), III.2.7; III.2.19, 30; III.3.4, 21, 22, 31; III.4.23; III.5.4, 149; III. 6.6; —, Love and Fortune for me (*therefore, L. and F. be for me*), III.6.16; III.6.20, 43, 47, 61, 162, 167, 193, 257, 267; pray Heaven it hold —, IV.1.16; IV.1.28, 39, 40, 47, 62, 120, 121, 135; IV.2. 35; I had rather both, — (= *if thus*) neither for my sake should fall untimely, IV.2.69; IV.2.78; as a heated lion, — he looks, IV. 2.82; IV.2.97 (= *therefore*); IV. 2.122, 146, 153; IV.3.58; V.1.14, 28, 34; V.2.10, 13, 40, 92; V.3. 47, 50; — mingled, as if, V.3.52; V.3.74, 75; worth — (= *in such a way*) composed a man, V.3.86; V.3.102, 119, 128, 140, 145, 146; V.4.4, 30; I think —, V.4.33; V.4.42, 108.

Sodain. *See* **Sudden**, V.1.168.

Soever. *See* **Whatsoever**, IV.3.6.

Soft. *adj.* no such — temper (*sc.* as fear), IV.2.103; — sweet goddess, V.1.126; a sharp weapon in a — sheath, V.3.43.

Soft-hearted. *adj.* — sister, IV.2. 147.

Soil. *v. t.* my unspotted youth must now be —ed with blood of princes, IV.2.59.

Sojourn. *v. i.* a note whereon her spirits would —, rather dwell on, I.3.77.

Soldier. [*Qo. often* souldier] *n.* pray for me, your —, I.1.76; I.1.211; I.2.23, 27, 31; I.3.18; II.5.15; III.6.4, 13, 48; —s sing my epitaph, III.6.285; —'s friend (*sc.* sword), IV.2.88; IV.2.136; thy vowed —, V.1.95.

Soldieress. *n.* (= *Amazon*) — that equally canst poise sternness with pity, I.1.85.

Sole. *adj.* III.1.11.

Solemn. *adj.* all sad and — shows, I.5.7; III.1.2.

Solemnity. *n.* (= *solemnization*) the feast's — shall want till your return, I.1.221; (= *wedding*), II. 1.11.

Solicit. *v. t.* the great Bellona I'll —, I.3.13.

Solicitation. *n.* fitt'st time for best —, I.1.170.

Solitary. *adj.* V.1.139.

Some. *adj.* (*occas. pronominally used*) take — note that, I.1.51; — god, I.1.71, 72; I.1.122, 128, 150, 194, 230; I.2.105; I.3.75; I.4.15, 44; II.3.80; II.6.14, 15; III.1.13, 80; III.2.27; III.3.32, 49; III.5.93; his age — five and twenty (= *about*), IV.2.116; his age — six and thirty, 139; her distraction is more at — time of the moon than at other, IV.3.1; IV.3.73; V.1.61, 93; — two hundred bottles, V.2.64; — blind priest, V.2.78; V.3.27, 38, 135; V.4.3, 27, 51, 85, 134.

Something. *n.* and — do to save us, *Prol.* 27; II.1.1; III.3.35; III.5.152; V.1.28. *See* **Thing.**

Sometime. *adv.* (= *sometimes*), II.1.39; II.2.144; IV.3.25; which — show well, V.3.13; — 'tis not so, V.3.47.

Somewhat. *adv.* — better than your rank I'll use you, II.5.43; IV.2.94.

Son. *n.* II.2.183, III.6.94; IV.2.5, 141; V.1.92.

Song. *n.* II.2.38; II.4.20; funeral —s, III.6.247; IV.1.105; green —s of love, IV.3.71.

Soon. *adv.* — as they move, I.1.138; so — as, II.1.16; II.5.42; to me a thing as — to die as thee to say it (= *easy*), III.6.159. *Comp.* —er than, V.4.12.

Sore. *n.* these poor slight —s need not a plantain, I.2.60.

Sore. *adj.* a — life (= *sorry*), IV.3.26.

Sorrow. *n.* so — wanting form is pressed with deeper matter, I.1.108; your — beats so ardently upon me, I.1.126; II.2.278; right joyful, with some —, V.3.135; gave me some —, V.4.27.

Sorry. *adj.* I.1.187; III.5.77; as dearly —, V.4.129, 131; for what we have, are —, V.4.133.

Sort. *n.* of his —, II.5.19.

Sot. *v. t.* I am —ted, utterly lost (= *besotted*), IV.2.45.

Soul. *n.* I.3.63; II.2.64; I love her with my —, II.2.177; II.2.186; as I have a —, II.2.215; II.5.16; brave —s in shades, III.1.78; III.6.99; first bequeathing of the — to, III.6.148; III.6.175, 179, 208, 280; pretty —, IV.1.69; a tough —, IV.2.117; an active —, IV.2.126; IV.2.142; poor —, IV.3.14; pretty —, V.2.69; brave —, V.4.95; blessed —s, V.4.96.

Sound. *n.* the first — this child hear be a hiss, *Prol.* 16; wanton —, V.1.148; V.3.90.

Sound. *n.* (= *Channel*) till I come to the — -a, III.5.66.

Sound. *adj.* — and well, *Prol.* 3; I.4.35; there's a leak sprung, a — one, III.4.8.

Sound. *v. i.* —s like a trumpet, IV.2.113; —s more like a bell than blade, V.3.5.

Soundly. *adv.* I'll pay thee — (= *severely*), III.6.52.

South. *n.* III.5.59.

Sovereign. *n.* we are three queens whose —s fell before the wrath of cruel Creon, I.1.39; III.1.16.

Sovereign. *adj.* — queen of secrets, V.1.77.

Sow. *n.* a — of lead (= *pig*), V.3.120.

Sow. *v. t.* all those beauties she —s (= *infuses*) into the births of noble bodies, IV.2.9.

Space. *n.* fair good — between these, V.3.129.

Spacious. *adj.* a — majesty (*sc.* of brow), IV.2.19.

Spare. *v. t.* III.3.19; as I am —d (*sc.* from my work), III.6.39; to make me — thee, III.6.47, 49, 68.

Spark. *n.* darted a —, V.4.63.

Sparkle. *n.* an eye, of what a fiery —, IV.2.13.

Speak. i. *v. t.* (= *describe*) I.1.106;

I.2.49; III.1.70; III.5.123; if thou beest, as thou art *spoken*, great, III.6.152; pray — . . . what they are, IV.2.71; pray — him, friend, IV.2.91; which — s him prone to labour (= *indicates*), IV.2.129; th' all I have *spoke*, V.3.121.

ii. *v. i.* I.1.94; I.2.35; I *spake* of Thebes, I.2.36; I.3.60; II.2.117, 193; II.3.14; fairer-*spoken* was never gentleman (= *more courteous in his speech*), II.4.20; III. 1.105; III.6.183, 186, 277; IV.1. 89; IV.2.94, 112; V.1.30; V.2. 34; V.3.115; V.4.35.

Speaker. *n.* report is a true —, II.1.6.

Speech. *n.* I.1.55; the tenour of thy —, I.1.90; I.2.47; to have some — with you, V.4.85.

Speed. *n.* I.3.5, 12; — (*sc.* of tigers), V.1.41. *See* **High-speeded,** I.3.83.

Speedily. *adv.* I.4.37.

Spend. *v. t.* which were not *spent*, I.2.110.

Sphere. *n.* —s (*sc.* of the eyes), V. 1.14.

Spine. *n.* (= *thorn*) Roses, their sharp —s being gone, I.1.1.

Spinster. *n.* to see of us such —s (= *effeminate creatures*), I.3.23.

Spirit. *n.* whereon her —s (= *thoughts*) would sojourn, I.3.77; the poison of pure —s (= *minds*), II.2.75; after death our —s, II. 2.116; six braver —s, IV.2.73; blessed —s, IV.3.18; Mars, whose —, V.1.35; bend your —s (= *minds*) towards him (*sc.* Mars), V.1.48; blend your —s with mine, V.1.72; spurs to — (= *incitements to valour*), V.3.56; his richness and costliness of — lookt through him, V.3.97; we are more clear —s (*cf.* **Clear-spirited**), V.4.13; your —, V.4. 119. *See* **Clear-spirited.**

Spoiling. *n.* P. may wound A. to the — of his figure, V.3.59. (*See* Introduction.)

Spoom. [*Qo.* Vpon] — her before the wind (*sc.* ship), III.4.9. *See* Notes.

Sport. *n.* (= *amusements*) his —s, I.3.27; II.3.55, 58; III.5.97, 121; our —s (= *hunting*), III.5. 153; attending — (= *fishing*), IV.1.55; good — (= *fun*), IV.3. 46.

Spotless. *adj.* — honour, III.6.196.

Spouse. *n.* mine host and his fat —, III.5.128.

Spread. *v. i.* not Juno's mantle fairer than your tresses, nor in more bounty — her (*sc.* tresses), I.1.64; how I would — (*sc.* like a tree), II.2.239; cedar . . . —s like a plane, II.6.5.

Sprightly. *adj.* of all this — sharpness not a smile, IV.2.30.

Spring. *n.* a too-timely —, II.2.28.

Spring. *v. t.* there's a leak *sprung*, III.4.8.

Spring-time. *n.* merry —'s harbinger, I.1.8.

Spur. *n.* (= *incitement*) hark how yon —s to spirit (*sc.* trumpets) do incite, V.3.56.

Spur. *v. t.* I — my horse, III.1.106; I —red hard to come up, III.6. 76; as brave a knight as e'er did — a noble steed, V.3.116.

Spurn. *v. t.* Mars — his drum, I.1. 182.

Spy. *v. t.* sharp to — advantages, IV.2.133.

Square. *n.* out of —, IV.3.83.

Square. *adj.* the aged cramp had screwed his — (= *straight*) foot round, V.1.111.

Stab. *v. t.* III.2.30.

Staff. *n.* a well-steeled axe, the — (= *handle*) of gold, IV.2.115. *See* **Charging-staff,** IV.2.140.

Stag. *n.* the way the — took, III. 5.95; III.5.154.

Stage. *n.* the — of death (= *scaffold*), V.4.123.

Stagger. *v. i.* the duke methought stood —ing whether he should (= *hesitating*), IV.1.10.

Stain. *See* **Bloodstained.**

Stale. *adj.* (*Mason conj.* state-) — gravity, V.1.85; crimes many and — (= *long committed*), V.4.11.

Stammer. *v. t.* I think Fame but —s them (= *imperfectly describes*), II.1.26.

Stamp. *v. t.* I — this kiss upon thy *current* lip, sweet, keep it as my *token* (*metaphor from coining, with play on 'currant'*), I.1.216.

Stand. *v. i.* (= *bear the test*), *Prol.* 3. I.1.35, 109, 155, 205; our services — now for Thebes, I.2.99; we must with him — to the mercy of our fate, I.2.102; they — a griese about the reach of report, II.1.27; I — still, II.2.196; how — I then, III.2.20; III.5.12; may the stag thou hunt'st — long (= *endure*), III.5.154; — off, III.6.89; III.6.229; if your vow —, III.6.247; once again it —s (= *is fixed, ordained*), III.6.289; *stood*, IV.1.10; — both together, IV.2.50; IV.2.75; his nose —s high (= *is aquiline*), IV.2.110; IV.3.36; *stood* unfeignedly on the same terms, IV.3.60; — accurst of many, V.3.23; i' the selfsame state —s many a, V.4.3; on end he —s, V.4.77.

Star. *n.* to thee no — be dark, I.4.1; all the —s are out too, the little —s and all that look like aiglets, III.4.1, 2; that fortunate bright —, III.6.146; my —s, my fate, IV.3.49; our —s must glister with new fire (= *fortune*), V.1.69, 70; the only — to shine, V.3.20.

Start. *n.* thou hast the —, II.3.8 (= *advantage at the beginning*); by some small — of time, V.3.38.

Start. *v. i.* — amongst 'em, II.2.12.

State. *n.* (= *government*) the intelligence of — came the instant with the defier, I.2.106; o'errank — s, V.1.63.

State. *n.* (= *condition*) our terrene —, I.3.14; a — of life, I.4.25; I.4.34; oh — of nature fail together in me, III.2.31.

State. *n.* (= *Estate*) to give half my —, IV.3.59.

Stay. i. *v. t.* In vain I see to — ye, *Epil.* 9.

ii. *v. i.* if you — to see (= *remain*), I.3.23; II.3.8; III.3.18; III.5.95; we'll — it (= *wait for it*), III.5.99; I'll — it, III.6.37; III.6.85, 170; IV.1.101; I cannot —, IV.2.152; her Palamon —s for her, V.2.26; V.2.41; I will — here, V.3.6; — awhile, *Epil.* 3.

Stead. *v. t.* (= *assist, bestead*) what woman I may — that is distrest, I.1.36.

Steal. i. *v. t.* had mine ear *stolen* some new air, I.3.75; I — it, III.6.55; *stolen* jewel, V.4.119.

ii. *v. i.* seem to — in, IV.3.65.

Steed. *n.* (= *horse*) III.1.20; V.3.116; V.4.49.

Steel. *v. t.* our well —ed darts (= *pointed*), II.2.51; you've —ed 'em with your beauty (= *made them resolute*), IV.2.149. *See* **Well-steeled,** IV.2.115.

Stench. *n.* infects the winds with — of our slain lords, I.1.47.

Step. *n.* each errant —, III.2.34; I'll no — further, V.3.1.

Stern. *adj.* IV.2.79.

Sternness. *n.* that equally canst poise — with pity, I.1.86.

Steward. *n.* *See* **Lord** —, III.3.29.

Stick. i. *v. t.* hair *stuck* with flowers, *Stage dir.*, p. 88; *stuck*, IV.1.84; and in it *stuck* the favour of his lady, IV.2.138; come to her, *stuck* in as sweet flowers, IV.3.72.

ii. *v. i.* put my garland on, where she —s, the queen of flowers, V.1.44; those darker humours, that — misbecomingly on others, V.3.54.

Still. *adj.* — music (= *low*), *Stage dir.*, p. 88; a — temper (= *quiet*), IV.2.28; IV.2.130.

Still. *adv.* (= *yet, always, ever*) yet — is modesty and — retains,

Prol. 7; — make good, I.1.226; II.2.45, 111, 235; — as she tasted, II.2.242; III.5.7; III.6.84; IV. 3.77; V.1.37; V.2.27, 106; V.3. 71, 73, 89; V.4.5, 133.
ii. (= *quietly*) I stand —, II.2.196.
Sting. *v. t.* —s more than nettles, V.1.97.
Stir. *n.* first night's —, *Prol.* 6.
Stir. *v. i.* when he —s, a tiger, IV. 2.131.
Stirring. *n.* no — in him, no alacrity, IV.2.29.
Stomach. *n.* (= *anger*) my — not reconciled by reason, III.1.104; (= *appetite*) so good a —, III.3. 21.
Stone. *n.* though it were made of —, I.1.29; the —s of Athens, V. 4.55.
Stony. *adj.* the — girths of cities, V.1.56.
Stoolball. *n.* play at —, V.2.74.
Stop. *v. t.* — no more holes, III.5. 83; — . . . thy noble ear against us, III.6.173.
Store. *n.* — never hurts good governors (= *plenty*), I.3.6.
Story. *n.* Chaucer . . . the — gives, *Prol.* 13; make and act the —, V.3.14.
Stout. *adj.* (= *valiant*) a — man, IV.2.77.
Stout-hearted. *adj.* Love, what a — child thou art, II.6.9; IV.2. 130.
Stow. *v. t.* [*Qo.* stoa] clap her aboard and — her, II.3.32.
Straight. *adj.* is not this piece too —, III.6.86; the — young boughs, III.6.243.
Straight. *adv.* III.5.117; — sought the flood (= *straightway*), IV.1. 95; I'll away —, V.2.101.
Strain. *v. t.* this —ed mirth, III.3. 43.
Strange. *adj.* — ruins, I.2.13; — howls, III.2.12; — conjurings, III.6.201; — questions, IV.1.35; this is —, IV.1.132; — art, V.4. 79; *Epil.* 7.
Strangely. *adv.* II.2.192.
Stranger. *n.* I.2.41; III.6.255.
Stray. *v. i.* this world's a city full of —ing streets, I.5.15.
Stream. *n.* a glassy —, I.1.112; the common — (= *multitude*), I.2.10; III.1.9.
Streamer. *n.* I may advance my — (= *banner*), V.1.59.
Street. *n.* I.2.58; straying —s, I.5. 15.
Strength. *n.* I.1.88; wrestling — in reason, I.4.45; feeding me to breed me —, III.1.119; my lost —, III.6.5; III.6.37, 205; fair and knightly —, III.6.295.
Strengthen. *v. t.* a sun that —s, III.1.121.
Stretch. *v. t.* — yourself, III.1. 87.
Strewing. *n.* (= *rushes*) these —s are for their chamber, II.1.20.
Strife. *n.* — or war, I.2.26; end their —, IV.2.3.
Strike. *n.* two hundred bottles and twenty — of oats, V.2.65.
Strike. i. *v. t.* II.2.51; to — a battle for her, II.2.254; — up, III.5.89.
ii. *v. i.* I'll — home, III.6.67; as ever *struck* [*Qo.* strook] at head, V.3.109.
Strive. *v. i.* youths — for the games, II.2.10; which *strove* to show mine enemy, V.1.20.
Striving. *n.* (= *swimming*) to frustrate —, I.2.9.
Stroke. *n.* the fall o' the —, I.2.113; each — laments the place whereon it falls, V.3.4.
Strong. *adj.* thy arm as — as it is white, I.1.79; I.3.57; II.2.2; — note of me, III.1.17; III.1.100; III.5.155; III.6.176; IV.2.84; — and clean (*sc.* lineaments), IV.2.114; — sinews, IV.2.127.
Strong-hearted. *adj.* — enemies, V.1.8.
Strongly. *adv.* III.6.30.
Strook. *See* **Strike,** V.3.109.

Stubborn. *adj.* your — bodies, V. 1.13.

Study. *n.* of no small —, III.5.121.

Study. *v. t.* a *studied* punishment, II.3.4.

Stuff. *n.* any gross —, III.1.46; what —'s here, IV.3.14; what — she utters, V.2.68.

Style. *v. t.* born to uphold creation in that honour first nature —d it in, I.1.83; by thee be —d the lord of the day, V.1.60.

Subdue. *v. t.* at once —ing thy force and thy affection, I.1.84; as asprayes do the fish, — before they touch, I.1.139; being sensually —d we lose our humane title, I.1.232; the —d, V.3.131.

Subject. *n.* his —'s vassal, V.1.84.

Subtle. *adj. Comp.* a —r game, V.4.113.

Succard. *See* **Smear.**

Success. *n.* pray the gods for — and return, I.1.209; whose —es make Heaven unfeared, I.2.63; I.3.2; hasten the — (= *result*), which, doubt not, will bring forth comfort, IV.3.88; pray for his —, V.1.153; all grace and —, V.3.69.

Such. *adj.* (*sometimes used pronominally or adverbially*). — a writer, *Prol.* 19; — lamenting as wakes my vengeance, I.1.57; I.1.60, 94, 123, 162; as much sorry I should be — a suitor, I.1.188; — a mastery, I.1.231; I.2.21, 33, 42, 55; — spinsters, I.3.23; — another, I.3.69; the very lees of — (*sc.* men), I.4.29; — a constant nobility, II.1.32; II.2.127, 259, 268; II.3.5, 65, 66; II.5.27; II.6.25, 38; III.1.14, 20, 44; — a place which, III.1.63; III.6.33, 41, 74, 103, 105, 155, 228; — handsome pity, IV.1.9; — . . . that, IV.1.98; IV.2.3, 15, 25, 103, 119, — a manly colour (*emphatic* 'such'), IV.2.124; IV.3.27, 39, 71; — a one I am, V.1.124; — a chance, V.3.60; V.3.66, 145; V.4.12, 83; *Epil.* 12.

Suck. *v. t.* blood . . . be —ed from me with leeches, I.2.72.

Sudden. *adj.* [*Qo.* sodaine] — twang, *Stage dir.*, p. 90.

Sue. *v. t.* th' other curses a —ing fellow (= *suitor, lover*), IV.3.48.

Suffer. i. *v. t.* he will not — us to burn their bones (= *permit*), I.1.43; —ed your knees to wrong themselves, I.1.55; II.2.65; those affections, those joys, griefs, angers, fears, my friend shall — (= *feel*), II.2.189.

ii. *v. i.* dream how I —, II.2.279.

Sufferer. *n.* doers . . . —s, II.1.30.

Sufficient. *adj.* (= *able*), II.2.202.

Suggest. *v. t.* appear with tokens, as if they —ed (*sc.* love) for him, IV.3.81.

Suit. *n.* (= *petition*), I.1.175; my modest —, III.6.235; their —s fairly granted, IV.1.27.

Suitor. *n.* I.1.188; I am — [*Qo.* suitour] that to your sword you will bequeathe this plea, III.1.114.

Sully. *v. t.* — our gloss of youth, I.2.5.

Sulphur. *n.* fierce — (= *hellish fire*), V.4.64.

Sum. *n.* a — of money, IV.1.23.

Summer. *n.* II.2.44.

Sun. *n.* showing the — his teeth, grinning at the moon, I.1.100; the visitating —, I.1.146; the horses of the —, I.2.87; II.2.139, 144; virtue like a hidden — breaks through, II.5.23; by the — (= *by sunrise*), II.5.50; a — that strengthens what it looks on, III.1.120; III.4.3; III.6.184.

Sunder. *v. t.* I —ed you, V.4.100.

Sundry. *adj.* — wits, I.1.118.

Superstition. *n.* which — here finds allowance, V.4.53.

Suppliant. *n.* your —'s war, I.1.133.

Supply. *v. t.* I.4.9.

Sure. *adj. Prol.* 9; I.3.85; one — end, I.5.14; II.2.100, 152, 245;

II.3.29; II.5.9; III.5.35; III.6. 231.

Sure. *adv.* I.3.90; II.2.113; he's well got, —, II.5.24; II.6.18; III.1.60; is — the end of the combat, V.3.78; V.4.11.

Surely. *adv.* V.2.85; V.3.116.

Surfeit. *n.* did I not by th' abstaining of my joy, which breeds a deeper longing, cure their —, that craves a present medicine, I.1.190; no —s seek us (*see* **Seek**), II.2.86; intemperate — of her eye, IV.3.61. *See* **Plurisy**.

Surge. *n.* such a vessel 'tis that floats, but for the — that next approaches, V.4.84.

Surgeon. *n.* —s, I.4.30.

Suspect. *v. t.* —ed, IV.1.47.

Swallow. *v. t.* the sea — their youth, II.2.88.

Swarth. *adj.* he's — (= *dark*) and meagre, IV.2.27. *See* **Gipsy**.

Swear. *v. t.* and *swore* his sinews thawed, I.1.69; she *swore* by wine and bread, III.5.47; III.6. 157, 206; — 'em never more to make me their contention, III.6. 252; V.1.117.

Sweat. *n.* I.1.154.

Sweat. *v. i.* —ing in an honourable toil, I.2.33.

Sweet. *adj.* to his bones — sleep, *Prol.* 29; sweet thyme true, I.1. 5; all dear nature's children —, I.1.13; —, keep it as my token, I.1.217; II.1.41; II.2.30; — companions, II.3.56; —, you must be ready, II.5.48; III.1. 92; yours (*sc.* sauce) is too tart, — cousin (*ironical, in antithesis to* 'tart'), III.3.26; III.5.100; III.6.69, 203; — compassion, IV.1.11; oh fair, oh —, IV.1. 113; — face, IV.2.7; — sister, IV.2.51; are they not — ones (*sc.* the knights), IV.2.121; IV. 3.72, 76; soft — goddess, V.1. 126; —, solitary, V.1.139; V.2. 88; come, —, we'll go to dinner, V.2.107; I will not, —, V.2.112; — and bitter, V.4.47. *Comp.* —er, III.1.5; far —er, IV.2.20; IV.2.95.

Sweetheart. *n.* III.5.148; V.2.90.

Sweetly. *adv.* II.3.57; III.5.21, 22, 29.

Sweetness. *n.* I.1.178; II.3.11; quick — (*sc.* of eye), IV.2.13; two fair gauds of equal —, IV. 2.53.

Swell. *v. i.* if he i' the blood-stained field lay *swollen*, I.1.99; beginning to — about the blossom, I.3. 68; gently they [arms] —, like women new-conceived, IV.2.128; —ing incense [*Theob. conj.* smelling] (= *in volumes of smoke*), V. 1.4.

Swift. *adj.* III.5.155; — to make 'em his, IV.2.134. *Comp.* —er, II.3.78.

Swiftness. *n.* IV.1.98.

Swim. *v. i.* almost breathless —, *Prol.* 24; to — i' the aid o' the current, I.2.7; — with your bodies (*see* Notes), III.5.28.

Swine. *n.* (*singular*) the angry — flies, II.2.49; I lay fatting like a —, III.6.12.

Sword. *n.* thy feared —, I.1.48; under the shadow of his —, I.1. 92; II.2.20; our good —s, II.2. 211; II.2.267; III.1.33, 42; — of a true gentleman, III.1.56, 60, 72; a good — in thy hand, III. 1.75; III.1.89; my —'s edge, III. 1.96; III.1.115; III.3.50; III.6. 3, 14, 87, 89, 96, 222, 260; IV.2. 85.

Synod. *n.* able to lock Jove from a —, I.1.176 (*see* Notes).

Tabourer. *n.* where's the —, III. 5.23.

Tack. *v. i.* [*Qo.* take] we shall — about, *Prol.* 26; up with a course or two, and — about, boys, III. 4.10; — about, IV.1.150.

Tackle. *n.* every man to his — (= *prepared part*), II.3.55.

Tackling. *n.* for the — let me alone, IV.1.143.

Take. *See* **Tack.**

Take. *v. t.* I.1.44; — some note, I.1.51; my lord is —n heart-deep with your distress, I.1.104; — form, I.1.152; you may — him (= *capture*), I.1.157; — hands, I.1.165; — hostage of thee, I.1.184; to — a husband, I.1.205; *took* leave o' the moon, I.3.52; had they been —n, I.4.25; II.1.4; II.2.85; Time . . . —s with him (= *carries off*), II.2.104; — heed to your kindness, II.2.125; to — example by her, II.2.147; II.2.152; *took* possession of, II.2.168; — thy life, II.2.205; —n notice, II.2.229; — manhood to her (= *assume*), II.2.260; II.2.264; devils — 'em, II.2.265; — a new lesson out, II.3.35; II.3.70; II.5.54; II.6.17, 28; III.1.1; she —s strong note of me, III.1.17; — comfort, III.1.100; III.2.26; III.3.5; a fire ill — (= *infect*) her, III.5.52; III.5.86; this way the stag *took*, III.5.95; III.5.148; III.6.52, 65, 89, 121; — my life, III.6.156; — this oath, III.6.257; — our lives, III.6.261; III.6.264; to — my life so basely (= *save*), III.6.267; to — the other to your husband, III.6.274; — heed, III.6.303; IV.1.70; — it patiently, IV.1.114; —s none (= *submits to*), IV.2.135; — heed, IV.3.28; — upon you . . . the name of Palamon, IV.3.66; V.1.66; — to thy grace me, V.1.94; — off my wheaten garland, V.1.159; my fit would — me (= *attack*), V.2.10; — her offer, V.2.110; horse . . . *took* toy at this, V.4.66; V.4.90, 95, 121. *See* **Leave-taking**, V.4.38.

Tail. *n.* jades' —s, II.3.29; carry your — without offence, III.5.34; an eel and woman . . . unless by the — and with thy teeth thou hold, III.5.49; with long —, III.5.132; cut and long —, V.2.49.

Tailor. *n.* I.2.51; are not you a —, IV.1.108.

Taint. *v. t.* a settled valour, not —ed with extremes, IV.2.101; not — mine eye, V.3.9.

Tale. *n.* else there be —s (= *lies*) abroad, III.3.38; thereby hangs a —, III.3.41; the — we've told, *Epil.* 12.

Talk. *v. i.* I.3.55; — more of this, II.1.11; III.1.116, 119; — further with you, III.3.7; make — (= *gossip*) for fools and cowards III.3.12; III.6.28; she —ed, IV 1.76.

Tall. *adj.* — ships under sail, II.2.12; the — ones, III.5.112; Palamon was a — young man, IV.1.82.

Tallent. *See* **Talon**, I.1.41.

Talon. *n.* [*Qo.* tallents] —s of the kites, I.1.41.

Tame. *v. t.* a tongue will — tempests, II.3.16.

Tandem. *Lat.* Quousque —, III.5.38.

Tangle. *See* **Intertangled**, I.3.59.

Tanner. *n.* the —'s daughter, II.3.44.

Tapster. *n.* a beckoning, informs the — to inflame the reckoning, III.5.130. (? = *barmaid.*)

Tart. *adj.* yours (*sc.* sauce) is too —, sweet cousin, III.3.26. *See* **Sweet.**

Task. *n.* a mistress' —, I.4.41.

Taste. *v. i.* still as she —d, II.2.242; how —s your victuals, III.3.24; he that led you to this banquet, shall — to you all (= *die first*), V.4.23.

Tasteful. *adj.* thy — lips (= *pleasing to the taste*), I.1.179.

Teach. *v. t.* like young eagles — 'em, II.2.34; II.2.211.

Team. *n.* the forehorse in the —, I.2.59.

Tear. *n.* through my —s, like wrinkled pebbles in a glassy stream, I.1.111; vials filled with —s, I.5.5; conceives a —, V.3.137; V.4.98.

Tear. *v. t.* he is *torn* to pieces, III. 2.18.

Tediosity. *n.* III.5.2.

Teem. *v. i.* the —ing Ceres' foison, V.1.53.

Tell. *v. t.* I.1.99; I.2.114; I.3.20; I.4.15, 21; II.1.18; clock that —s our woes (= *numbers*), II.2. 42; to — the world, II.2.103; I cannot — what, II.2.157; II.2. 186; —to memory, II.6.16; III. 1.15; III.3.18; III.4.12; he —s fortunes rarely, III.4.16; III.5. 46; I can — your fortune, III.5. 78; — ten (= *count*), III.5.79; III.6.53, 108, 179; IV.1.48, 52, 103, 121; that I *told* you of, IV. 3.16; IV.3.25; V.1.108, 122; V. 2.1, 6, 8, 25; V.3.71; V.4.30; which the calkins did rather — (= *count*) than trample, V.4.56; I've *told* my last hour (*perhaps should be* tolled, *which see*), V.4. 92; tale we've *told*, Epil. 12.

Temper. *n.* valiant —, III.1.66; a still —, IV.2.28; soft — (*sc.* as fear), IV.2.103.

Tempered. *See* **Best-tempered,** I.3.10.

Tempest. *n.* tongue will tame —s, II.3.17.

Temple. *n.* I.1.130; —s of the gods, II.2.23; V.1.2.

Tempting. *n.* (= *temptations*) the —s in it, I.2.4.

Ten. *adj.* II.4.26; III.3.36; tell —, III.5.79 (*see* Notes); III.6. 181; IV.1.30.

Tender. *v. t.* all our best their best skill — (= *afford, offer*), I.4.47; I — my consent (= *give*), II.1. 13; before the gods — their holy prayers, V.1.2; how I should — you (= *regard, treat*), V.1.25; — her this (= *give*), V. 4.32.

Tenderly. *adv.* look — (= *carefully*) to the two prisoners, II.1. 18.

Tennis. *n.* to play at —, V.2.56.

Tenor. *n.* the — of thy speech, I.1. 90; III.5.123 [*Qo.* tenner]; the — of my laws, III.6.133.

Tent. *n.* I.3.17.

Term. *n.* in generous —s, III.1.54; these fair —s (= *courteous words*), III.6.25; stood unfeignedly on the same —s [*Qo.* tearmes], IV.3.60; never heard scurril —, V.1.147.

Terrene. *adj.* — state, I.3.14.

Terror. *n.* a jot of —, I.2.95.

Than. *conj.* [*Qo. generally* then], *Prol.* 8, 21; I.1.63, 67, 88, 98, 132, 136, 137, 172, 173, 185; I.2. 1, 26; I.3.82, 89, 95; I.4.8, 32, 33, 37; I.5.3; II.1.5, 9; II.2.113, 213; II.3.78; II.5.43; II.6.5, 10; III.1.5, 6, 96; III.6.26, 125, 157, 182, 183, 225, 266; IV.1.119; IV.2.21, 74, 79, 94; IV.3.2, 10, 65; V.1.14, 91, 97, 126, 141; V. 3.3, 6, 65, 99, 142; V.4.12, 35, 56, 71, 78.

Thank. *n.* —s, sir, I.3.11; —s, Theseus, II.5.32; I give thee —s, V.1.132; your —s, V.4.101.

Thank. *v. t.* II.2.96; II.3.2; II.6. 21; III.5.151; III.6.7, 23, 65, 90; — ye, doctor, V.2.23; V.2.43.

Thankful. *adj.* V.4.36, 134.

That. *dem. pron.* I.1.103; I.2.98; II.1.6, 12, 16, 47, 49; II.2.74, 124, 153, 161, 162, 178, 231; II.3.24, 31, 61; II.5.41, 53, 58, 64; II.6. 23; III.2.6, 19, 24, 38; III.3.4, 5; III.6.49, 52, 70, 126, 204, 242; V.1.144, 156; V.2.16, 20, 29, 32, 50, 52, 57, 70, 81, 85; V.4.11, 135; *etc. Plur. those,* I.1.142; I.4.10, 23; III.5.103; V.1.119, 120, 121; V.3.35, *etc.*

That. *rel. pron.* like her — after, *Prol.* 6; *Prol.* 20; what woman . . . — is distressed, I.1.36; sword — does good turns, I.1.49; Amazonian — hast slain, I.1.78, 79; I.1.86, 114, 115, 118, 141, 142, 159, 173, 191; I.2.30, 33, 56, 60, 71, 72; I.3.9, 21, 62, 66; any —'s called man, I.3.85; I.3.90; I.4.2; I.5.8; II.1.32; II.2.23, 42, 47, 57, 70, 101, 104, 112, 117, 168, 183, 201, 235, 251; II.3.12, 63;

II.4.13; II.5.4, 13, 63; III.1.9, 22, 36, 37, 38, 49, 79, 121; III.3. 24; that — (= *which*) shall quiet all, III.3.50; III.4.2, 23; III.5. 27, 43, 45, 104, 108, 109, 110, 127, 128, 133; III.6.27, 99, 121, 133, 139, 166, 241, 243, 245, 246, 280, 294; IV.1.3; they—never begged, IV.1.26; IV.1.44, 53, 58, 72, 87, 89; IV.2.1, 31, 39, 53, 72, 75, 90, 120, 151; IV.3.16, 19, 32, 35, 69; V.1.7, 9, 10, 18, 29, 46, 49, 55, 64, 79, 81, 83, 100, 122, 130, 158; V. 2.38, 60, 78, 100; V.3.3, 35, 53, 100, 122, 131, 141; V.4.1, 8, 22, 44, 47, 49, 73, 83, 84, 89, 136; *Epil.* 5.

That. *adj. Prol.* 17; I.1.62, 82, 150, 186, 197, 201, 207; I.2.61, 74, 98, 108, 114; I.4.21; II.2.5, 195, 199, 201; II.3.3; II.5.21; II.6.17; III.2.11; III.3.44; III.5.42; III. 6.14, 18, 60, 71, 72, 95, 140, 146, 163, 168, 186, 196, 197, 198, 227, 261, 282; IV.1.13; IV.3.61; V. 1.10; V.2.15, 59; V.3.21, 62, *etc.* *Plural* **those**, I.3.9; II.2.6, 100, 169, 188; II.5.7; III.6.64; V.3. 53, *etc.*

That. *adv.* the day — (= *when*) he should wed you, I.1.60; the cause — (= *for which, wherefore*) we came hither, III.5.120.

That. *conj.* I.1.50, 52, 81, 91, 121, 127, 133, 215; I.2.23, 43, 75, 94, 97; I.3.81, 84, 95; II.1.41; II.2. 63, 187, 208, 259; II.3.6; III.1. 12, 24, 28, 40, 54; — thou durst (= *would that!*), III.1.57; III. 1.76, 81, 115; III.3.50; III.6.12, 22, 44, 179, 191, 234; IV.1.9, 77; IV.2.35, 59; IV.3.6, 47, 59; V.1. 20, 58, 114, 125; V.2.3; V.3.26, 79, 80, 96, 101, 119, 127, 145, 146; V.4.75, 78, 101, 110, 111, *etc.* *Ellipsis of* —, V.3.39, *etc.*

Thaw. i. *v. t.* do not you feel it (*sc.* wine) — you (= *warm*), III. 3.18.

ii. *v. i.* swore his sinews —ed (= *became relaxed*), I.1.69.

The. *adj. Prol.* 8, 13, 15, 16, 17, 19, 21; I.1.16, 19, 20, 29, 30, 31, 33, 40, 41, 42, 44, 45, 46, 47, 49, 53, 56, 59, 75, 79; *et passim.* Of the *often slurred, and written in Qo.* o' th'.

Theban. *adj.* our — hounds, II.2. 46.

Thebes. *n.* [*Qo.* Thebs] the foul fields of —, I.1.42; I.2.4, 15, 28, 36, 79, 92; I.4.15, 33; II.2.7, 250; III.1.26.

Theme. *n.* since that our — is haste, I.1.215 (= *object*).

Then. *adv.* I.1.65, 67, 153; I.2.19; I.3.22, 25, 53, 65, 67; I.4.28; II. 2.12, 141, 153, 159, 191, 245, 255, 271, 272; II.3.27, 55; II.4.14, 23, 31; II.5.9, 47; II.6.14, 36; III. 1.68, 74, 78, 118; III.2.9, 19, 20; III.3.7, 13, 46; III.4.13; III.5. 10, 16, 17, 30, 32, 127, 131; III. 6.24, 29, 31, 50, 52, 89, 115, 127, 156, 201, 222, 257, 264, 281, 285, 302; IV.1.59, 63, 71, 76, 79, 92, 118; IV.2.100; IV.3.13, 18, 21, 23, 47, 53; V.1.24, 45, 72, 126; V.2.8, 13, 22, 86, 108, 110; V.3. 34, 68, 126; V.4.48, 118; *Epil.* 5, 6, 10. *See* **Than.**

There. *adv.* Chaucer the story gives . . . — constant (= *in his poems*), *Prol.* 14; I.1.34, 111; I.2.46, 55, 65; I.3.8, 48; II.2.112, 113, 121, 276; II.3.20, 24, 25, 37, 48, 49, 65, 67, 80; II.4.17; II.6.6, 33; III.1.88, 110, 121; III.3.34, 38, 39, 46 [*Qo.* ther], 48; III.4.5, 6, 8; III.5.9, 12, 17, 61, 67, 72; III.6.93, 98, 147; IV.1.29, 127, 128; IV.2.43, 116, 154; IV.3.19, 20, 30, 32, 37, 44; V.1.20, 38; V.2.8, 18, 70, 74, 76, 77, 101; V. 3.8, 18, 65, 85; V.4.1.

Thereby. *adv.* — hangs a tale, III.3.41.

Therefore. *adv.* I.1.192; I.2.101; III.1.91; III.6.13; V.1.157.

Therein. *adv.* III.1.27; V.4.68.

Thereto. *adv.* IV.3.73.

Theseus. *n.* I.2.90; I.3.44, 56, 93; II.5.25, 32; III.3.3; III.6.136, 154, 158, 172, 207, 244, 305; IV. 1.132.

They. *pron.*, their (*adj.*), theirs (*pron.*), them (*pron.*). *Prol.* 3; I.1.1, 2, 3, 10, 15, 23, 43, 44, 50, 75, 137, 138, 139, 145, 178; cure *their* surfeit that craves (= *of those joys*), I.1.190; I.1.194, 230; I.2.32, 34, 70, 82; I.3.7, 8, 10, 19, 21, 35, 41, 56, 57, 59; I.4.5, 6, 9, 15, 16, 20, 24, 31, 34, 47; II.1.20, 24; II.2.38, 47; IV.2.153; reduce what's now out of square in her into *their* former law, IV.3.84; V.3.86, 87. Them, *contracted to* 'em, I.1.58, 113; I.2.34; I.3.22, etc. *See* **'Em.** *Themselves:* suffered your knees to wrong —, I.1.56; I.1.143, 230; if one . . . —, IV.3.29, etc.

Thick. *adj.* — and profound melancholy, IV.3.43.

Thick. *adv.* our losses fall so —, *Prol.* 32; IV.1.54.

Thick-twined. *adj.* [hair] — like ivy-tods, IV.2.104.

Thicket. *n.* III.5.13.

Thief. *n.* a very — in love, III.1.41.

Thigh. *n.* on his — a sword, IV.2.85.

Thing. *n.* an endless —, *Prol.* 22; any —, I.1.204; I.1.209; I.2.42; were —s innocent (= *creatures*), I.3.60; I.4.11; —s scattered, I.4.48; II.1.1, 38; men are mad —s, II.2.126; do —s of such a virtuous greatness, II.2.258; our — of learning (= *learned man*), II.3.51; think'st thyself the happier —, III.1.25; III.1.99; III.2.5; call fell —s to listen (= *animals*), III.2.15; III.3.48; III.5.14; a — as soon to die as thee to say it, III.6.159; III.6.234, 241; to brave —s, IV.2.102; IV.3.76; never yet beheld — maculate, V.1.145; the latest —, V.4.30; how do —s fare, V.4.45; —s desire, V.4.110; what —s you make of us, V.4.132. *See* **Anything,** V.2.17; **Something,** V.1.28; **Everything; Nothing.**

Think. i. *v. t.* —, dear duke, what beds our slain kings have, I.1.139; I.1.188; I.2.80; I.3.44; II.1.22, 26, 62; II.2.71, 114, 124, 193; II.3.41; II.4.8; I would be *thought* a soldier, II.5.15; thou —'st thyself, III.1.25; III.6.5, 11, 23, 47, 140, 149, 237, 267, 298; IV.1.36, 106; IV.2.73, 147; IV.3.50, 51; V.1.19, 171; V.2.30, 55, 56, 92, 93, 100, 101; V.4.33.

ii. *v. i.* I.1.179; II.2.154, 175; IV.3.39, 58.

Think. *v. t.* (= *seem*). *See* **Methinks,** II.2.99, 136; **Methought,** IV.1.86; IV.2.22, 121.

Third. *adj.* III.5.70.

Third. *v. t.* what man is there [but] —s his own worth (= *reduces to a third*), I.2.96.

Thirty. *adj.* IV.2.139.

This. *adj.* (*often used pronominally*) *Prol.* 15, 16, 21, 25, 30; I.1.32, 53, 81, 102, 131, 143, 160, 161, 164, 171, 196, 216, 224; I.2.34, 35, 104; I.3.25, 78, 80, 83, 87; I.4.34; I.5.11, 13, 15; II.1.11; II.2.40, 62, 69, 71, 83, 85, 108, 118, 119, 129, 154, 204, 208, 209, 214, 234, 249, 259, 260, 262, 263, 266; II.3.50, 71, 75; II.4.1, 32; II.5.5, 25, 32, 34, 35, 46; II.6.27, 35; III.1.2, 18, 32, 48, 70, 80, 92, 97, 103, 113, 115, 116; III.2.8, 12, 37; III.3.15, 27, 43; III.5.42, 51, 95, 101, 113, 118, 123, 147; III.6.1, 9, 13, 31, 52, 54, 70, 86, 94, 102, 108, 119, 123, 129, 140, 142, 144, 150, 157, 160, 203, 208, 262, 278; IV.1.34, 49, 51, 67, 91, 105, 128, 132; IV.2.12, 30, 42, 43, 44; IV.3.16, 36, 46, 57, 64, 68, 74, 82, 87; V.1.9, 21, 24, 32, 57, 108, 115, 127, 135, 149, 166; V.2.1, 4, 22, 42, 55, 84, 86, 90; V.3.3, 19, 30, 77, 138, 141, 142; V.4.14, 32, 53, 54, 64, 99, 109, etc. *Plural: these,* I.1.199; I.2.60; I.3.33, 39; II.1.20; II.2.24, 128, 149; II.4.11; II.5.4; III.1.30, 39, 43, 72, 84; III.2.26; III.3.10; III.6.25, 105, 188, 201, 211, 218, 264, 265; IV.1.35, 129; IV.2.31, 38, 74, 112; V.1.167, etc.

Thither. *adv.* IV.3.29.

Thorn. *See* **Hawthorn**, III.1.82.

Thou. *pron.* (*to Theseus*) — purger of the earth, I.1.47; I.1.179, 181, 182, 185, 229; II.2.123, 127, 147, 170, 172, 213, (*angrily*) 216, (*to servant*) 268, 269; II.3.8, 10; (*angrily*) III.1.35; (*angrily*) III. 3.47; (*contemptuously*) IV.2.47; (*in adoration*) V.1.63, 87, 90, 130, 170; poor servant, — hast lost, V.3.72; —'st (= *thou hast*), IV. 2.89.

(*adj.*) Thy: (*respectfully*) I.1.48, 51, 79, 81, 85, [*Qo.* the] 90, 179; I.4. 3; (*angrily*) II.2.221; IV.2.154: (*in adoration*) V.1.49, 61, 67, 95, 109, 129, 132, 140, 142; (*in endearment*) V.4.88.

(*pron.*) Thyself: I.3.88; III.1.251.

(*pron.*) Thine: (*angrily*) III.1.38; (*in adoration*) V.1.92; (*to servant*) both — ears, V.3.92.

(*pron.*) Thee: I.1.83, 88, 177, 184; I.3.87; I.4.2; II.2.183, 219.

Though. *adv.* II.2.125; II.3.72; III.6.64.

Though. *conj. Prol.* 28; I.1.129, 186; I.2.18; I.3.6, 27, 73, 88; II. 1.2; III.1.62, 73; III.5.122; III.6.41, 267; V.1.24; V.4.102.

Thought. *n.* your first — is more than others' laboured meditance, I.1.135; some cold —, III.1.13; the quality of his —s, V.3.48.

Thousand. *n.* a — differing ways, I.5.14; armed with — cupids, II.2.31; a — chances, II.2.94; — ways, II.2.257; — blossoms, III.6.243; — fresh-water flowers, IV.1.85. (*Note omission of article in 4 instances, 'thousand' being adjectively used.*)

Thousand-fold. *adv.* forty —, I.4. 36.

Threat. i. *v. t.* every blow that falls —s a brave life, V.3.4.

ii. *v. i.* who where he —s, appals, I.2.90.

Threaten. *v. t.* III.6.124; command and — love, IV.2.40.

Three. *adj.* — queens, I.1.39, 95; II.3.38; III.3.36; by — -a, III. 5.62, 67, 71, 292; IV.1.99; V.2. 104.

Thresh. *v. t.* [*Qo.* threash'd] your wheaten wreath was then nor —ed nor blasted, I.1.65.

Thrice. *adv.* III.1.13.

Thrive. *v. i.* as you wish your womb may — with fair ones, I.1.27; IV.1.113.

Throat. *n.* I.2.82; V.1.88; contentious —s, V.3.125.

Throne. *n.* the high — in his heart, I.3.96.

Through. *adv.* I.2.11; II.3.31; III.6.62.

Through. *prep.* I.1.111; I.5.6; II. 2.102; II.5.24; [*Qo.* throw] III. 4.23; IV.1.64; IV.2.101; V.1. 86; V.3.97.

Throw. *v. t.* I'll — my body out, II.2.217; V.1.93.

Thrust. *v. t.* — the buckle, III.6. 61.

Thunder. *n.* clap of —, III.6.83; not to undo with —, IV.2.105; *Stage dir.*, p. 86, V.1.61.

Thus. *adv.* I.1.226, 232; II.2.78, 184; II.4.23, 31; II.5.39; III.1. 49; III.3.6; III.5.9; III.6.134, 161, 288; IV.1.90; IV.2.141; IV.3.15; V.1.19; V.3.122; V.4. 58.

Thyme. *n.* [*Qo.* time] sweet — true, I.1.6.

Thyself. *See above:* **Thou.**

Tickle. *v. t.* I'll — 't out of the jades' tails to-morrow, II.3.28; he'll — 't up in two hours, IV.1. 136.

Tide. *n.* fury, like meeting of two —s, III.6.30.

Tidings. *n.* give the — ear, V.4.46.

Tie. *n.* the —s between us, II.2. 174; our — of marriage, III.6. 195.

Tie. *v. t.* —d, weaved, entangled, I.3.42; like compelled bears, would fly, were they not —d, III. 1.69; I — ye to your word now,

III.6.236; thus our true love's —d, IV.1.90.

Tiger. *n.* still, but when he stirs, a —, IV.2.131; the breath of —s, V.1.40.

Tile. *n.* we have . . . washed a —, III.5.40.

Till. *prep.* I.1.222; I.2.85; I.3.69; II.2.39, 115, 132, 203; II.6.7; III.1.122; III.5.66; III.6.250, 300, 304; IV.2.148, 153; V.2.29; V.3.129.

Tilter. *n.* *See* **Titler**, V.3.83.

Time. *n.* dull —, *Prol.* 31; you were that — fair, I.1.62; oh grief and —, fearful consumers, you will all devour, I.1.69; I.1.97, 169; I was acquainted once with a —, when, I.3.50; in their — chastise, I.4.6; i' the mean —, II.1.18; II.2.17; old —, as he passes by, II.2.104; II.3.70; these —s, II.5.4, 55; III.3.16, 39; III.6.1; ten —s more offended, III.6.181; at better —, IV.1.30; — o' the moon, IV.3.1; IV.3.85; enormous —s, V.1.62; — comes on, V.1.135; twenty —s, V.2.7; a hundred —s, V.2.109; by some small start of —, V.3.38; long —, V.3.48; that very —, V.3.64; bear us like the —, V.4.137.

Timely. *adj.* a too — spring (= *early*), II.2.28.

Timorous. *adj.* I.3.3.

Timothy. *n.* III.5.24.

Tinker. *n.* y'are a —, sirrah . . . sirrah —, III.5.82, 84.

Tip. *n.* the — of your tongue, IV.3.17.

Tiptoe. *n.* to go — before the street be foul, I.2.57.

Title. *n.* thy — to her, II.2.173; have as just a — to her beauty, II.2.181; in a field that their crowns' —s tried, III.1.22; I've a good —, I am persuaded, III.1.112; III.5.110; the —s of two kingdoms, IV.2.145; dusty and old —s, V.1.64; has the truest — in 't, V.1.158; to crown the question's —, V.3.17; the — of a kingdom may be tried, V.3.33; fortune, whose — is as momentary, V.4.17.

Titler. *n.* [*Qo.* F. Tytlers: *ed.* 1711 *changed to* Tilters *quite unnecessarily. The above instances of 'title'; the fact that* Tytler *is a frequent proper name; and is the reading of the Qo., suffice to justify its retention. As the Editors from* 1711 *to* 1876 *have not quoted the reading* Titler *or* Tytler, *it is to be supposed that they were ignorant of its existence. Mr. Rolfe, ed.* 2. *N. K.,* 1883, *Boston, prefers* Tilters]. The two bold —s at this instant are hand to hand at it (*refers to P. and A. themselves, as they alone had a 'title to her'*), V.3.83.

To. *prep.* retains more of the maid — (= *in*) sight, *Prol.* 8; constant — eternity (= *for, during*), *Prol.* 14; *Prol.* 22, 23, 27, 29, 30; I.1.35, 37, 49, 54, 81, 123, 128, 130, 143, 149 (*see* Note), 151; fit — (= *for*), I.1.160, 166, 167, 186; I.2.10, 14, 17, 20, 62, 68, 72; but whispered — (= *in comparison with*), I.2.87; I.3.2, 15, 19, 33, 45, 70; I.4.3, 16, 18, 37, 38, 43, 49; I.5.11, 13, 14; II.1.2, 5, 18, 22, 40, 46, 79, 94, 101, 117, 123; take heed — your kindness, II.2.125, 143, 170, 173, 181, 188, 215, 223, 250; take manhood — her (= *on, assume*), II.2.260; envious — me, II.2.265; twenty — one, II.3.14, 54, 55; — me (= *for*) . . . — the games, II.3.63, 82; II.4.6, 14; II.5.7, 12, 27, 30, 34, 51; II.6.3, 16, 26, 31, 39; III.1.3, 47, 49, 67, 70, 71, 82, 109, 115; III.2.18, 33; III.3.12, 22; III.4.15, 17; III.5.35, 66, 87, 115, 128; III.6.6, 18, 26, 69, 119, 131, 148, 156, 158, 192, 213, 236, 239, 256, 266; take the other — (= *for, as*) your husband, III.6.274, 290; IV.1.23; her love — Palamon, IV.1.49, 68; — him a mere dull shadow (= *in*

comparison with), IV.2.26; a changeling — him, 43; alters — the quality of his thoughts (= *according to*), V.3.47; may P. wound A. — the spoiling of his figure, V.3.58; Alcides was — him a sow of lead (= *in compar. with*), V.3.120; more deserving — me (= *from*), V.4.34; — this end, V.4.64; meant — that honest purpose, *Epil.* 14; *et passim.*

To. *adv.* go —, II.1.51; II.3.42.

Today. *adv.* II.3.28, 65; V.1.70.

Together. *adv.* fought out —, I.3.40; II.2.60; twinn'd —, II.2.64; II.2.66, 78; III.2.18; oh state of nature, fail — in me (= *altogether*), III.2.31; III.5.119; let's die —, at one instant, III.6.177; stand both —, IV.2.50; IV.3.45; V.2.110.

Toil. *n.* bootless —, I.1.153; I.2.33.

Token. *n.* I stamp this kiss upon thy current lip, sweet, keep it as my — (*play on 'token' = coin*), I.1.217; the void'st of honour that e'er bore gentle —, III.1.37; appear with —s, as if they suggested for him, IV.3.81; V.1.61; this fair — (= *omen*), V.1.133.

Toll. *v. t.* I've *told* my last hour [*Qo.*], (*perhaps for 'tolled,' but see* **Tell**, *and cf.* 'the clock that *tells* my woes'), V.4.92. *See* Addenda and Corrigenda.

Tomorrow. *adv.* I.1.152; II.3.29, 32; II.4.33; II.5.50; III.4.18; IV.1.69, 77, 109; V.2.80. [*Qo. generally* to morrow.]

Tongue. *n.* the — o' the world, I.1.227; a — will tame tempests, and make the wild rocks wanton, II.3.16; III.5.104; his — sounds like a trumpet, IV.2.112.

Tonight. *adv.* V.2.9.

Too. *adv.* — ambitious, *Prol.* 23; his strength and his love — (= *also*), I.1.89; I.1.115; I.2.48, 54; I.3.52; II.2.28, 46, 162, 226, 262, 264; II.3.43, 45; II.4.16; II.5.41, 64; II.6.18; III.1.8; III.3.26, 37, 51; III.4.1; III.5.142; III.6.56, 86, 112, 118, 201, 279, 286; IV.1.46; IV.2.91, 112; IV.3.11, 58; V.1.40, 72; V.2.57, 95, 101; V.3.118, 144; sold 'em *too* cheap, V.4.15; V.4.102.

Too-timely. *adj.* a — spring, II.2.28.

Tool. *n.* the Bavian with long tail and eke long —, III.5.132.

Tooth. *n.* showing the sun his *teeth*, grinning at the moon, I.1.100; III.5.50; your *teeth* will bleed extremely, III.5.81.

Top. *n.* sleep like a —, III.4.26; turns ye like a —, V.2.50.

Top. *n.* up to the —, boy (= *topmast*), IV.1.48.

Top. *v. t.* — the bowling, IV.1.146 (= *raise up*).

Top. *See* **Ivy-tod**, IV.2.104.

Torment. *n.* III.2.34.

Torrent. *n.* they have skift —s, I.3.38.

Torture. *n.* life in him seemed —, V.1.115.

Torture. *v. t.* —ing convulsions, V.1.113.

Totter. *v. i.* with our patience anger —ing Fortune, V.4.20.

Touch. *n.* keep —, II.3.41; if he keep — he dies for it, III.3.53. *See* Notes.

Touch. *v. t.* — the ground for us no longer time than, I.1.97; I.1.139; III.6.295.

Tough. *adj.* of a — soul, IV.2.117; IV.2.125. *Compar.* —er: — sinews, II.5.2.

Towards. *prep.* I.1.234; V.1.48; V.3.62; V.4.9.

Town. *n.* for our —, II.3.48; III.5.56; our —, IV.1.125.

Toy. *n.* on my head no — (= *trifle*), I.3.71; affliction, a — to jest at, II.1.33.

Trace. *n.* either I am the fore-horse in the team, or I am none that draw i' the sequent —, I.2.60.

Trace. i. *v. t.* I had as lief — this good action with you (= *carry out*), I.1.102.
ii. *v. i.* sweetly, by a figure, — and turn, boys, III.5.21. *See* Notes.
Train. *n.* holding up her — (*of the dress*), *Stage dir.*, p. 88.
Train. *v. t.* being therein —ed (*of a horse*), V.4.68.
Traitor. *n.* II.2.172; a confest —, III.1.35; III.3.47; mad malicious —s, III.6.132; both —s, III.6.137; a bolder —, III.6.141; III.6.160, 167, 170.
Traitor. *adj.* — kinsman, III.1.30.
Trample. *v. t.* which the calkins did rather tell than —, V.4.56.
Transport. *v. t.* I was —ed with your speech (= *rapt, amazed*), I.1.55; thou should'st be so —ed (= *enraptured*), I.1.187.
Travail. *n.* [*Dyce, for Qo.* travell] two hours' —, *Prol.* 29.
Travel. *n.* [*Qo.* travell, *Dyce* travail] two hours' —, *Prol.* 29; indebted to your —, II.5.30.
Travel. *v. i.* III.6.255.
Traveller. *n.* the galled —, III.5.129.
Treacherous. *adj.* II.2.231; false, but never — (*query the difference!*), V.4.93.
Treachery. *n.* III.1.67; III.6.150.
Tread. i. *v. t.* never *trod* thy ground, III.6.141.
ii. *v. i.* to — upon thy dukedom, III.6.254.
Treason. *n.* III.6.161.
Treasure. *n.* I.1.114; of this war you are the —, V.3.31.
Treble. *adj.* — ceremony, I.4.8.
Tree. *n.* II.2.238; green —, II.3.39; III.5.144; the — descends, V.1.69.
Tremble. *v. i.* you would have —d to deny a blushing maid, III.6.204.
Trent. *n.* twixt Po and silver —, *Prol.* 12.
Trespass. *n.* the book of —es, I.i.33; the — thou hast done, III.1.77.
Tress. *n.* not Juno's mantle fairer than your —es, I.1.63; her careless —es, IV.1.83.
Trial. *n.* make — of, I.1.193; die in these just —s, III.6.105; a second —, III.6.119; this —, V.3.19.
Tribute. *n.* (= *contribution*), I.3.8.
Trice. *n.* is trussed up in a —, III.4.17.
Trick. *n.* a vengeance — o' the hip (*in wrestling*), II.3.71; a — that I know, IV.1.122; he has the — on't (= *method*), IV.1.130.
Trifle. *n.* such a —, IV.3.39.
Trifle. *v. i.* III.6.260.
Trim. *adj.* larksheels —, I.1.12.
Trinket. *n.* get off your —s (= *fetters*), III.3.52.
Trip. *v. t.* let's — it (= *let us go*), III.5.89.
Triumph. *v. i.* the conquered —s, the victor has the loss, V.4.113.
Troop. *n.* make lanes in —s aghast, I.4.19; III.6.84.
Trot. *v. i.* Arcite —ting the stones of Athens, V.4.55.
Troth. *n.* by my —, II.1.26; in —, IV.3.38.
Trouble. *v. t.* —d I am, I.1.77.
True. *adj.* sweet thyme —, I.1.6; for the sake of — gentility, I.1.25; I.1.147; I.3.42, 81; II.1.6; II.2.46, 64; if he say —, II.5.19; III.1.57; III.5.19; to say —, III.6.55; III.6.153, 180; IV.1.46, 90, 114; IV.3.49; V.1.35; — love's merit, V.1.128; innocent — heart, V.1.134; V.2.76. *Comp.* —r: I.2.79; V.1.126 (*query adj. to 'sigh' or to 'lover'*). *Superl.* —st: as I have served her —, worthiest, III.6.165; V.1.158.
Truly. *adv.* I.2.49; II.2.193; I deal but — (= *fairly*), II.2.205; III.6.32; IV.1.13, 107; IV.2.73.
Trumpet. *n.* his tongue sounds

like a —, IV.2.113; *Stage dir.*, p. 97. *See* **Cornet**; *see* **Wind-instrument**, V.3.55.

Truss. *v. t.* my father, twenty to one, is —ed up in a trice, III. 4.17.

Trust. *v. t.* 1.3.89; maids will not so easily — men again, II.6.21.

Trusty. *adj.* III.6.150.

Truth. *n.* for to say —, *Prol.* 22.

Try. *v. t.* a field that their crowns' titles —ed, III.1.22; — death by dozens, III.2.25; the title of a kingdom may be —ed out of itself, V.3.33.

T. Tucke. *actor named in stage dir.*, p. 95. T. Tucke; Curtis.

Tumble. *v. i.* [Hercules] —d down upon his Nemean hide, I.1.68; a ship; how 't —s, III.4.5; you — with audacity and manhood (= *perform feats of tumbling*), III. 5.36.

Tune. *n.* the — of Light-o'-love, V.2.54.

Turkey. *n.* jealous as a —, II.3.30.

Turn. *n.* sword that does good —s to the world, I.1.49; the cranks and —s of Thebes, I.2.28.

Turn. i. *v. t.* —ed green Neptune into purple, V.1.49; V.1.81.

ii. *v. i.* now — we towards your comforts, I.1.234; an eddy where we should — or drown, I.2.11; sweetly by a figure trace and —, boys, III.5.21; V.1.31; he —s ye like a top, V.2.50.

Turret. *n.* the masoned —s, V.1. 55.

Tusk. *n.* *See* **Scythe-tusked**.

Tutor. *v. t.* apes can — us, I.2.43.

Twain. *adj.* cleaving his conscience into —, I.3.46; Arcite is the lower of the —, II.1.50; give us but a tree or —, III.5.144.

Twang. *n.* a sudden — of instruments, *Stage dir.*, p. 90.

'Tween. *prep.* true love — maid and maid, I.3.81; — her mind and eye, IV.3.69; V.4.76.

Twelve. *adj.* III.6.176.

Twenty. *adj.* — to one, II.3.14; III.4.17; III.5.148; IV.1.106, 136; IV.2.116; V.2.7, 51, 65, 109.

Twice. *adv.* kissed her —, V.2.6.

Twin. *n.* his mind, nurse equal to these so-differing —s, I.3.33; [*Qo.* twyns] like —s of honour, II.2.18.

Twin. *v. t.* her —ning [*Qo.* twyning] cherries (*lips*), I.1.178; our fortunes were —ned [*Qo.* twyn'd] together, II.2.64.

Twine. *See* **Thick-twined**, IV. 2.104.

Twinkle. *v. i.* thy —ing eyes, III. 5.117.

'Twixt. *prep.* — Po and silver Trent, *Prol.* 12.

Two. *adj.* — hours' travel, *Prol.* 29; I.3.35; II.1.18; II.2.18, 53, 58, 64, 65, 112; III.1.20; III.2. 26; III.3.19, 36, 49; III.4.10; III.5.62; III.6.3, 30, 218, 248; IV.1.12, 127, 137; IV.2.3, 53, 62, 66, 145; V.1.152, 158; V.2.64; [*Qo.* too], V.2.84; V.3.39, 83, 124, 146; V.4.124.

Tyranny. *n.* torrents whose roaring — and power, I.3.38.

Tyrannous. *adj.* love should be so —, IV.2.146.

Tyrant. *n.* unbounded —, I.2.63; fiercest —, V.1.78.

Umpire. *n.* Theseus cannot be — to himself, I.3.45.

Unarmed. *adj.* they have a sense to tell a man —, III.2.16. *See* **Sense**.

Unberried. *adj.* III.6.171.

Unblest. *adj.* (= *despised*), I.2.53.

Unborn. *adj.* [*Qo.* unborne] lovers yet —, III.6.283.

Unbounded. *adj.* a most — tyrant, I.2.63.

Unbroken. *adj.* V.4.87.

Uncandy. *v. t.* oh my petition was set down in ice, which by hot

grief —ed, melts into drops; so sorrow, wanting form, is pressed with deeper matter, I.1.107. *See* Notes.

Unclasp. *v. t.* — thy mystery, V. 1.172.

Uncle. *n.* I.2.62.

Unconsidered. *adj.* th' — soldier, I.2.31.

Under. *adj.* the — world, IV.2.24.

Under. *prep.* cry from — ground, *Prol.* 18; — the shadow of his sword, I.1.92; I.1.231; ships — sail, II.2.12; II.2.20; II.3.39; III.4.6; III.6.76; IV.2.130; V. 4.10.

Understand. *v. t.* I.3.15; III.5.10; IV.3.54.

Understanding. *n.* marrow of my —, III.5.6; want the — where to use it, III.6.216.

Undertake. *v. t.* all the fair hopes of what he —s, IV.2.99.

Undertaker. *n.* press you forth our —, I.1.74. *See* Notes.

Undo. *v. t.* —ne, I.3.44; our folly has —ne us, III.6.107; she's done, and —ne in an hour. IV.1. 124; not to — with thunder, IV. 2.105.

Unearthed. *adj.* (= *unburied; or perhaps 'dug up'*), V.1.52.

Unfeared. *adj.* make Heaven —, I.2.64.

Unfeignedly. *adv.* stood — on the same terms (= *really*), IV.3.60.

Unfriended. *adj.* to comfort this —, this miserable prince (= *deprived of his friend*), V.3.141.

Ungrateful. *adj.* held — to her goodness, IV.1.22.

Unhappy. *adj.* my — beauty, IV. 2.64.

Unhardened. *adj.* yet — in the crimes of nature, I.2.2.

Unjust. *adj.* II.2.194.

Unjustly. *adv.* III.1.112.

Unkind. *adj.* our kind air, to them — (= *unnatural*), I.4.38.

Unless. *adv.* I.2.43, 79; III.5.49.

Unlike. *adj.* though much —, I.1. 186; II.2.192.

Unmanly. *adj.* II.6.19.

Unmarried. *adj.* II.2.29.

Unpanged. *adj.* — judgment (= *calm, dispassionate*), I.1.169.

Unplucked. *adj.* a virgin flower must grow alone, —, V.1.168.

Unreasoned. *adj.* leave that — (= *unconsidered*), I.2.98.

Unseasonably. *adv.* we come —, I.1.168.

Unsentenced. *adj.* go to it —, V. 1.157.

Unsettle. *v. i.* let not my sense — (= *become deranged*), III.2.29; yet quaking and —, V.3.106.

Unspotted. *adj.* my — youth, IV. 2.59.

Until. *adv.* I.2.51.

Untimely. *adv.* neither for my sake should fall —, IV.2.69.

Unto. *prep.* I.1.75; III.5.4, 14; III.6.173; V.1.76, 79, 133; V. 4.125.

Unwappered. *adj.* young and —, not halting under crimes, V.4.10. *See* Notes.

Unwept. *adj.* ill old men, —, II.2. 109.

Unworthy. *adj.* II.2.194; II.5.40.

Up. *adv.* stand —, I.1.35, 109, 205; your advice is cried — with example, I.2.13; laid —, II.2.6; II.3.33; pack —, II.6.32; III.1. 71; III.4.10, 17; III.5.17, 23, 124; III.6.76; 'tis — (= *the anchor is weighed*), IV.1.145; IV.1.148; IV.2.1, 17; — to the navel, IV.3.36, 37; V.2.98.

Upbraiding. *n.* [*Qo.* obbraidings] —s, III.6.32.

Uphold. *v. t.* born to — Creation in that honour, I.1.82.

Upon. *prep.* I.1.68, 126, 179, 216; to be fond — another's way of speech, I.2.46; — thy head, I.4. 3; assure — my daughter, II.1. 7; — the old business, II.1.16; II.2.57, 130; if thou once think

— her, II.2.175; — his oath and life, II.2.248; — this kingdom, II.2.249; II.3.7, 11, 78; out — it, II.4.5; — my soul, II.5.16; II.5.52; dream'st — my fortune, III.1.24; III.1.117, 120; III.3.42; III.5.6, 97, 111, 118; III.6.29, 75, 122, 214, 254, 308; IV.1.8; IV.3.12, 66, 69; V.1.90, 101; done any good — her (= *to*), V.2.1; V.3.49, 73; V.4.49. *See* **Spoom**, III.4.9.

Urge. *v. t.* — it home, III.6.233.

Urn. *n.* —s and odours (= *funeral urns*), I.5.1.

Urn. *v. t.* to — their ashes (= *in-urn*), I.1.44.

Usage. *n.* — like to princes, III.6.306.

Use. *n.* all valiant —s, II.2.51; worthy —s of this place, II.2.69; to those gentle —s (= *accomplishments*), II.5.7.

Use. *v. t.* unto the helmeted Bellona — them, I.1.75; like men — 'em, I.4.28; — thy freedom, II.2.200; better than your rank I'll — you, II.5.43; II.6.29, 30; III.1.60; III.6.59, 64; love has —d you kindly, III.6.67; want the understanding when to — it, III.6.216; IV.2.151.

Usurer. *n.* a caldron of lead and —'s grease, IV.3.31.

Utter. *v. t.* III.5.14; as learned authors —, III.5.40; what stuff she —s, V.2.68.

Utterly. *adv.* IV.2.46.

Vagary. *n.* in a most extravagant —, IV.3.64.

Vain. *n.* 't is in —, *Epil.* 9.

Vain. *adj.* these — parleys, III.3.10.

Vainly. *adv.* III.5.41; III.6.79.

Valerius. *pr. n.* I.2.83.

Valiant. *adj.* — uses, II.2.51; III.1.66; III.6.175; — and strong-hearted enemies, V.1.8.

Valour. *n.* III.6.74; the lightning of your —, III.6.85; III.6.199; a settled —, IV.2.100; kindle their — at your eyes, V.3.30.

Value. *n.* —'s shortness, V.3.88 (*see Notes and Addenda*); as I do rate your —, V.3.114.

Vanish. *v. i. Stage dir.*, pp. 89, 90.

Vanity. *n.* II.2.101.

Vantage. *n.* there you have a — o'er me, III.1.122.

Vapour. *n.* —s, sighs, darken the day (*perhaps in its medical sense of melancholy depression*), I.5.2.

Vassal. *n.* force the king to be his —'s —, V.1.84.

Vast. *adj.* whose havoc in — field, V.1.51.

Vault. *n.* for our crowned heads we have no roof save this, which is the lion's, and the bear's, and — to everything, I.1.54.

Vengeance. *n.* my — and revenge, I.1.58; II.3.5.

Vengeance. *adj.* (?) this fellow has a — trick o' the hip (*vulg.* = *is a clever wrestler*), II.3.71.

Venison. *n.* —. 'Tis a lusty meat, III.3.27.

Venture. i. *v. t.* the blood we —, I.2.109.

ii. *v. i.* II.3.73, 79; II.4.30; II.6.2, 33; V.2.78.

Venus. *n.* V.1.74; V.4.45, 105.

Ver. *n.* Primrose, first-born child of — (= *Spring*), I.1.7.

Verily. *adv.* V.4.33.

Verity. *n.* III.5.105.

Very. *adj.* I.4.29; the — emblem of a maid, II.2.137; III.1.41; IV.1.37; IV.2.78; V.1.7; that — time, V.3.64.

Very. *adv.* III.4.1, 11; III.5.5; III.6.67, 70, 72; IV.1.36, 41, 110; IV.3.38; V.2.2, 13, 36, 46, 48; a — fair hand, V.2.58; V.2.61; even — here, V.4.99.

Vessel. *n.* must these —s port, V.1.29.

Vestal. *adj.* my last of — office, V.1.150.

Vial. *n.* sacred —s filled with tears, I.5.5.
Viand. *n.* wholesome —s, III.1.84.
Victor. *n.* II.1.31; the —'s meed, V.3.16; V.4.16; his —'s wreath, V.4.79; the conquered triumphs, the — has the loss, V.4.114.
Victory. *n.* drunk with his —, I.1.158; and in his rolling eyes sits —, IV.2.108; gives —, V.1.72; the — of this question, V.1.177.
Victual. *n.* [*Qo.* vittails] how tastes your —s, III.3.24.
Videlicet. *Lat.* V.2.35.
View. *n.* a mark worth a god's — (= *observation*), I.4.21.
View. *v. t.* I.4.5.
Vigour. *n.* sentencing for aye their — dumb, I.1.195.
Vile. *adj.* I.2.78.
Villager. *n.* III.5.104.
Villain. *n.* a branded —, II.2.202; nor worth the name of —, III.1.42; a — fit to lie unburied, III.6.171; III.6.264.
Villainy. *n.* I.2.64.
Vine. *n.* II.2.43.
Virgin. *n.* this blushing —, II.2.260; this bright young —, II.5.35; my —'s faith is fled me, IV.2.46; look on thy —, V.1.145.
Virgin. *adj.* a — flower, V.1.167.
Virginal. *n.* what did she there? Play o' the —s, III.3.34.
Virginity. *n.* clear —, I.1.31.
Virtue. *n.* I.2.35; II.2.107; his —, like a hidden sun, breaks through his baser garments, II.5.23; II.5.36; III.6.81; —s infinite, III.6.199; having these —s (= *accomplishments*), V.2.55.
Virtuous. *adj.* a — greatness, II.2.259; III.6.152; a deed so —, III.6.193.
Visage. *n.* mercy and manly courage are bedfellows in 's —, V.3.44; —s of bridegrooms, V.4.127.
Visaged. *adj.* Arcite is gently —, V.3.41.
Visit. *v. t.* III.3.2; I'll go — 'em, IV.2.152; V.2.42.
Visitate. *v. t.* the —ing sun (*see* Notes), I.1.146.
Voice. *n.* I have no —, V.2.15. *See* **Smallness**, IV.1.56.
Void. *adj.* these hands, — of appointment, III.1.40; *Superl.* the —est of honour [*Qo.* voydes], III.1.36.
Voluble. *adj.* — chance, I.2.67.
Vouch. *v. t.* Mars hath —ed his oracle, V.4.107.
Vouchsafe. *v. t.* V.1.143.
Vow. *n.* III.6.228, 247.
Vow. *v. t.* —ed her maidenhead, II.4.13; seal my —ed faith, II.5.39; thy —ed soldier, V.1.95; V.1.125.
Voydes. *See* **Void**, III.1.36.

Wagging. *n.* the — of a wanton leg, II.2.15 (= *moving*).
Wait. *v. i.* II.5.51 (= *attend*).
Wake. *v. t.* what hath —d us from our dream, V.4.48.
Walk. *v. i.* what strange ruins may we perceive —ing (= *extant*) in Thebes, I.2.15; II.1.149.
Wander. *v. i.* II.2.76.
Want. *n.* peril and — contending (*sc.* against), I.3.37; my —s, III.6.7.
Want. i. *v. t.* so sorrow, —ing form, is pressed with deeper matter, I.1.108; II.5.55; III.3.52; see what 's —ing, III.5.33; here's a woman —ing (= *missing*), III.5.38; which cannot — due mercy (= *lack*), III.6.209, 216; let no due be —ing, V.1.5.
ii. *v. i.* the feast's solemnity shall — till your return [*Seward* wait] (= *be wanting, not take place*), I.1.222; there shall — no bravery, IV.2.154.
Wanton. *adj.* wagging of a — leg (= *idle*), II.2.15; you've made me . . . almost — with my captivity (*perh. a verb?*), II.2.96;

thou art —, II.2.147; II.2.239; make the wild rocks — (*perh. a verb*), II.3.17; — Ganymede, IV. 2.15; white, not — (*sc.* hair = *effeminate*), IV.2.124; — boys (= *playful*), V.1.86; — (= *lascivious*) sound, V.1.148.

Wanton. *v. i.* perhaps occurs, II. 2.96; II.3.17. *See* **Wanton,** *adj.*

Wapper. *See* **Unwappered,** V. 4.10.

War. *n.* flaming — doth scorch, I.1.91; I.1.133, (*var.* was) 172; strife or —, I.2.26; is't said this —s afoot, I.2.104; I.3.25; you were at —s, I.3.51; (= *battle*), I.4.17; the chance of —, II.2.3; red-eyed god of —, II.2.21; hand of —, II.2.87; brave gallants of —, III.5.61; III.6.203; sing the —s of Theseus, IV.1.132; (= *trial of arms, tourney*), V.3.30.

Ward. *n.* omit a — or forfeit an offence (*fencing term = guard*), V.3.63.

Warlike. *adj.* the livery of the — maid, IV.2.106 (*sc.* Diana).

Warm. *v. t.* — it to some pity, I.1. 128.

Warp. *v. t.* thy best props are —ed, III.2.32.

Warrant. *v. t.* —ing moonlight (= *sanctioning*), I.1.177; I — her, III.5.75; I — you, III.6.62; I'll — thee, III.6.67; I'll — ye, IV.1.135; I'll — you, V.2.104.

Wash. *v. t.* —ed a tile, III.5.40. *See* Notes.

Waste. *v. t.* our richest balms, rather than niggard, —, I.4.32.

Watch. *v. i.* —ing, III.4.6; she'd — with me tonight, V.2.9.

Water. *n.* swim in this deep —, *Prol.* 25; II.4.22; III.2.27; III. 4.6; feeds the lake with —s, IV. 1.87; banks can go to law with —s that drift winds force to raging, V.3.99. *See* **Freshwater,** IV.1.85.

Water. *v. t.* to — their intertangled roots of love, I.3.58.

Way. *n.* ne'er yet went I so willing, —, I.1.104; — of speech (= *manner*), I.2.47; (= *road*) I.5. 13; a thousand differing —s to one sure end, I.5.14; the —s of honour, II.2.73; thousand —s, II.2.257; II.3.22; II.5.21; lead the —, II.5.59; that — he takes, II.6.17, 18; to clear his own —, III.1.56; III.2.32, 33; go thy —s, III.5.58, 95; invent a — safer than banishment (= *method*), III. 6.217; V.1.123; V.2.14, 15; in the — of cure, but first . . . i' the — of honesty, V.2.19, 22; that — I spoke of, viz. the — of flesh, V.2.34; the — of honesty, V.2. 70; preserve her in this — (= *state*), V.2.106; any —, *Epil.* 14.

We. *pron.* **Our** (*adj.*), **Ours** (*pron.*), **Us** (*pron.*), *Prol.* 9, 12, 15, 26, 27, 31, 32; I.1.22, 32, 39, 43, 47, 49, 50, 52, 66, 74, 91, *et passim.* Under the shadow of his sword may cool *us* (= *ourselves*), I.1. 92; *we* have been soldiers (? *regal we* = *I*), I.3.18; *we* 'lieve [*Qo.* leave. *See* Notes], I.4.22; yes, marry, will *we*, V.2.111.

Weak. *adj.* — as we are, *Prol.* 24; I.3.86; III.6.6, 125. *Comp.* —er: Hercules our kinsman, then —er than your eyes, I.1.67.

Weaken. *v. t.* which some well say, —s his price (= *lowers*), V.4.52.

Weakness. *n.* I.2.12.

Wealthy. *adj.* — ears (*sc.* of corn), II.3.78.

Weapon. *n.* III.2.13; a sharp — in a soft sheath, V.3.42.

Wear. *n.* her careless — [*Qo.* were], I.3.73.

Wear. *v. t.* *wore* [*Qo.* were], II.2. 21; I have *worn* a lighter, III. 6.56; that thou *wor'st* that day, III.6.71; —s a well-steeled axe, IV.2.115; —s the winner's oak, IV.2.137; I *wore* thy picture, V. 3.73; — the garland, V.3.130. *See* **Outwear,** I.3.44.

Weary. *adj.* — of this world's light, I.1.143; III.6.99.

Weave. *v. t.* tied, —d, entangled, I.3.42.

Weaver. *n.* the —s, II.3.49. (*See* Note.)

Wed. *v. t.* the day that he should — you, I.1.60; my grave shall — me, III.6.284.

Wedding. *n.* keep our — there, V.2.76; perfume me finely gainst the —, V.2.89.

Wedding. *adj.* my — gown, IV.1.109.

Wedlock. *n.* this daring deed of fate in —, I.1.165.

Weed. *n.* scars and bare —s (= *ragged clothes*), I.2.15.

Week. *n.* the whole — 's not fair, if any day it rain, III.1.65; III.6.5.

Weep. i. *v. t.* the brine they *wept*, I.3.22; — our banishments, II.2.37; — not, till they — blood, IV.2.148.

ii. *v. i.* I.1.95; I.3.18; III.6.308; IV.1.92; their —ing mothers, IV.2.4; IV.2.154; to call the fiercest tyrant from his rage, and — unto a girl [*Seward* to weep: *perhaps rightly*], V.1.79.

Weigh. *v. t.* come, — (*sc.* anchor), my hearts, cheerily, IV.1.144. *See* **O'erweigh,** V.4.19.

Weight. *n.* of mickle — (= *importance*), III.5.118; fainting under the — [*Qo.* waight] of arms, IV.2.130.

Welcome. *adj.* IV.1.18.

Welcome. *v. t.* that —s to their cost the galled traveller, III.5.128.

Well. *adj.* not — (= *unwell*), IV.1.45; they're — (= *good*), IV.2.121.

Well. *adv.* sound and —, *Prol.* 3; I.3.79; II.1.11, 37; II.2.153, 156; II.3.69, 76; II.5.11, 24, 42, 51; II.6.23; III.1.20, 58, 69; III.3.16, 31; III.6.24, 45, 49, 73, 86, 128, 131, 140; IV.1.15, 34, 36, 44, 57; IV.2.89; IV.5.63, 98; V.1.30, 166; V.2.7, 9, 36, 61; V.3.13, 34; V.4.26, 27, 102, 105. Fare —, II.2.178; II.6.37; III.1.98, 123. *See* **Farewell**; and the words following.

Well-disposed. *adj.* being so few and — (= *choice; having good dispositions*), IV.2.122.

Well-found. *adj.* such a — wonder as thy worth, II.5.27.

Well-nigh. *adv.* now — morning, III.2.2.

Well-steeled. *adj.* our — darts, II.2.51; a — axe, IV.2.115 (*both by Fletcher*).

Wellwiller. *n.* thy poor — (= *wellwisher*), III.5.116.

Wench. *n* a good —, II.2.124, 127, 130; II.3.35, 39; II.4.6, 12; II.6.15; III.3.28; a pretty brown —, III.3.39; III.5.159; IV.1.116; IV.2.148, 154; V.2.73, 74; a young handsome —, *Epil.* 6.

Were. *See* **Wear,** I.3.73; IV.2.10.

West. *adj.* — wind, II.2.138.

Wet. *n.* knows neither — nor dry, I.1.121.

What. *interr. pron. or adj.* —'s your request? I.1.38; I.1.179; — care for what thou feel'st not, I.1.180; I.2.13, 44, 55, 89, 95, 112; — are those? I.4.13; I.4.21; II.2.76, 105, 119, 133, 154; II.3.37, 61, 67; II.4.29, 31; II.5.5, 9, 25; III.2.8, 9; III.3.27, 34; III.5.2, 52, 96; III.6.132, 157, 233, 252, 271, 288; — of her, IV.1.42; IV.1.71, 149; IV.2.40, 58, 147; IV.3.50, 53; V.2.55, 64, 75, 99; V.3.66; V.4.15, 47; *Epil.* 10. *Used as an exclamation independently or adjectively;* — happiness, II.3.13; II.4.6, 18, 19; II.6.9; III.1.30; IV.1.94; IV.2.7, 12, 13, 18, 19; — a bold gravity, IV.2.41; IV.2.52; IV.3.14; V.1.89; V.2.68; V.3.59; V.4.132.

What. *rel. pron. or. adj.* — woman I may stead that is distrest doth bind me to her, I.1.36; I.1.100, 134; think — beds our slain kings have. — griefs our beds, I.1.

140; what care for — thou feel'st not, I.1.180; I.1.181, 185; I.2.70; I'll offer to her — I shall be advised she likes, I.3.16; know not — nor why, I.3.62; I.3.64, 65; I.4.39; be it — it will, II.1.7; II.1.10, 46; II.2.36, 39, 97, 157, 212, 278; II.3.17; ye know — wenches, II.3.39; II.3.58; II.5.54; II.6.22, 29; III.1.121; III.2.37; III.5.33, 83; and — to come shall threaten me, III.6.124; III.6.127, 140, 144; IV.1.48; IV.2.72, 73, 97, 99; and — broken piece of matter soe'er she's about, IV.3.5; learn — maids have, IV.3.78; IV.3.83; V.1.114, 163; V.2.5; she knew — hour my fit would take me, V.2.10; V.3.8, 112, 113; V.4.61, 64, 66, 132, 133.

Whatever. *indef. pron. or adj.* II.5.3, 33; V.2.33.

Wheaten. *adj.* your — wreath was then nor thrashed nor blasted (= *marriage wreath*), I.1.64; my — garland, V.1.159; — wreath, *Stage dir.*, p. 88.

When. *conj.* (*sometimes adv.*) I.1.98, 147, 168, 175, 177; I.2.21, 47, 85, 97, 115; I.3.19, 50, 51, 53; I.4.22, 26; II.1.11, 12, 41; II.2.138, 140, 218, 227, 251; II.4.7, 21; II.5.39; II.6.27; III.1.67, 87, 106; III.2.21, 28; III.3.40; III.5.37, 56; III.6.4, 11, 28, 74, 82, 307; IV.1.33, 35, 57, 96, 150; IV.2.86, 100, 112, 131, 132, 135, 136; V.1.65; V.2.5, 11, 87; V.3.103; V.4.44, 73, 74.

Whence. *conj.* IV.2.71; V.4.75.

Where. *adv.* (*sometimes conj.*) I.1.213; I.2.11, 32, 38, 39, 40, 46, 90; I.3.29, 40, 71; I.4.48; I.5.16; II.2.7, 8, 92, 98, 106, 246; II.3.52, 64, 83; II.6.4, 33; III.2.17; III.4.4; III.5.7, 23, 25, 28, 31, 33; III.6.54, 160; IV.1.32, 83, 101, 109, 141, 142, 147, 148; IV.2.61, 133; IV.3.8, 18, 65; V.1.29, 44; V.3.105, 139.

Wherever. *adv.* III.6.255.

Wherefore. *adv.* III.5.7.

Whereon. *adv.* I.3.77; V.3.5. *See* **On.**

Whereto. *adv.* — he'll infuse power, I.1.73; that — I am going, I.1.103; I.1.171; — she's guilty, V.3.28.

Whether. *distrib. pron.* and —, before us that are here (= *whichever of the two*), III.6.293; if my brother now had asked me — I loved, I had run mad for Arcite, IV.2.48.

Whether. *conj.* who knows — my brows may not be girt with garlands, II.3.81; IV.1.10.

Which. *rel. pron.* I.1.53, 57, 107, 149, 190, 198, 202, 207, 224; I.2.18, 45, 61, 108, 110; I.3.25, 47, 53, 79; I.4.10, 43; II.2.29, 54; the —, III.1.49; (*after* such) III.1.63; III.1.71, 79; III.5.119; III.6.149, 206, 209; IV.1.20, 29; IV.2.80, 126, 129, 132; IV.3.51, 74, 82, 88; V.1.20, 37, 71, 127, 133, 142, 144, 147, 156; V.3.8, 13, 21, 22, 64, 138; V.4.51, 53, 55, 110, 135.

Which. *interr. pron.* III.2.32.

While. *adv.* I [saw 'em] a —, IV.2.70; V.4.97.

While. *conj.* II.1.1; II.5.54.

Whilst. *conj.* I.1.163; II.2.14, 49, 61.

Whine. *v. i.* piglike he —s, V.4.69.

Whipstock. *n.* Phœbus, when he broke his —, I.2.86.

Whisper. *n.* turn th' alarm to —s, V.1.81.

Whisper. *v. i.* Phœbus, when he broke his whipstock, but —ed to the loudness of his fury, I.2.87.

Whistle. *n.* where's your —, master, IV.1.147.

Whistle. *v. i.* we may go —, III.5.39.

White. *adj.* thy arm as strong as it is —, I.1.80; III.4.22; III.5.26; — bread, III.5.80; IV.2.107; — as chaste, V.1.139; not a hairworth of —, V.4.51. *See* **Wanton-white,** IV.2.124.

White-haired. *adj.* IV.2.123.

Whither. *adv.* II.3.60; III.5.64.

Who. *rel. pron.* **Whose, Whom,** *Prol.* 4; I.1.29, 39, 40, *who* [*Qo.* whom] now I knew hast, I.1.87; I.1.88, 89, 91, 120; I.2. 16, 19, 43, 67, 90, 92; our fate, *who* hath bounded our last minute, I.2.103; I.2.107; I.3.2, 12, 38, 52, 93; I.4.4, 5; III.1.55; III.2.15; III.5.114, 124; III.6. 31, 147, 176; *who* (= *whosoever*) wins, I'll settle here, — loses, III.6.307, 308; IV.1.20, 21, 61; V.1.35, 50, 51, 52, 53, 73; *who* hast power, V.1.77; V. 1.86, 108, 118, 131, 140, 147; *who* . . which (*both with same anteced.* darkness), V.3.23; V.3. 38; V.4.14, 21, 124; in *whose* end (*anteced.* a day or two), V.4. 126; V.4.128. *Ellipsis of relative is frequent.*

Who. *interr. pron.* I.2.19; II.2. 159, 167; II.3.80; IV.2.33, 70; V.4.21.

Whole. *adj.* to blast — armies, II. 2.25; III.1.65; a — million of cutpurses, IV.3.31.

Wholesome. *adj.* — viands, III.1. 84.

Whoobub. *n.* [*Qo.*] the — will be all o'er the prison, II.6.35.

Whoop. *v. i.* if I —ed, III.2.9 (= *should*).

Whore. *n.* to be his — is witless (*see* **Hopeless**), II.4.5.

Whosoever. *indef. rel. pron.* IV.2. 154.

Why. *adv.* i. *interrog.* I.2.49; II. 2.125, 136, 184, 191, 227, 231, 267; II.3.61; II.4.1; III.2.12; III.5.78; III.6.108, 169; IV.1. 32, 51; V.2.30, 88.

ii. *conjunctive:* I.2.53; know not what nor —, I.3.62; — so, I know not, V.3.74; V.3.102.

iii. *argumentative:* I.1.170; II.3. 27; IV.1.26; V.3.29.

iv. *exclamatory:* I.3.76; II.2.2; II.2.131; —, what's the matter, II.2.133; III.5.12; —, Timothy, III.5.24; V.1.33; V.2.74; V.3. 85.

Wicked. *adj.* II.3.6.

Wide. *adj.* you are — (*sc.* of the mark = *mistaken*), III.3.45; III. 4.23.

Widow. *n.* I.1.74; let us be —s to our woes, I.1.166; —s' cries, I.2. 81.

Wife. *n.* II.2.80, 89, 232; II.3.30; V.1.101. *See* **Citywife,** IV.3.44.

Wild. *adj.* the — air, I.5.6; — rocks, II.3.17; — woods . . — consciences, III.3.23, 24.

Wildfire. *n.* (*Dyce and Skeat conj. for* fire), III.5.52.

Will. *n.* sickness in —, I.4.44; woo the —s of men, II.2.101; express — (= *definitive resolve*), III.6.229; to seal his — with (= *determination*), IV.2.87; thine own —, V.1.171; but that your —s have said it, it must be so, V.3.140; his power could give his —, V.4.67.

Will. i. *v. t.* I *would* 'em dead, I.4. 35; I *would* I were, II.1.6; II.2. 236; II.4.27; III.4.12; III.6.20; IV.1.140; IV.2.57.

ii. *v. i.* a —ing man dies sleeping, II.2.68; II.6.29; to those that *would* and cannot, a rejoicer, V. 1.121; even when you — (= *wish*), V.2.87.

Will. *v. aux.* how — it shake, *Prol.* 17; I.1.43; you — all devour, I.1.70; he *'ll* infuse, I.1. 73; I.1.101; I'*ll* [*Qo.* Ile] speak anon, I.1.106; I.1.114, 115, 122, 132; II.2.123; II.5.14; III.2.3; — 't [*Qo.* wilt], III.6.35; Coz, I *would* (*sc.* destroy), V.1.23; I'*d* (*contraction for* I would), V. 2.5; if she — be honest (*emphatic*), V.2.22; by this fair hand — I, V.2.86; your sister — (*sc.* go) no further, V.3.11; I should and *would* die too, V.3.144, &c.

Willer. *See* **Wellwiller,** III.5. 116.

Willing. *adv.* never yet went I so — way (= *willingly*), I.1.104.

Willow. *interj.* (*refrain of song*), IV.1.80.

Win. *v. t.* I.2.18, 70; II.2.16, 256; you've *won* it, II.5.59; you have *won*, II.5.61; III.6.99; who —s, III.6, 307; IV.2.154; V.3.57; he has *won*, V.3.68, 131.

Wind. *n.* but infects the —s with stench of our slain lords, I.1.46; small —s shake him (= *trifles excite him*), I.2.88; east —, II. 2.13; west —, II.2.138; rude — never hurt thee, II.2.277; blow — in the breech on us (= *pant behind us in the race*), II.3.47, 78; before the —, III.4.9; the — is fair, IV.1.145; waters that drift —s force to raging, V.3.100.

Wind. *adj.* — instruments, V.3.95.

Wind-fanned. *adj.* — snow, V.1. 140.

Window. *n.* II.2.214, 240; the —s are too open, II.2.264, 276; II. 3.9.

Wine. *n.* the very lees of such . . . exceed the — of others, I.4.30; III.3.28; she swore by — and bread (*the sacramental elements*), III.5.47.

Wing. *n.* the left — of the enemy, III.6.75; clap their —s, IV.2.23; black and shining, like ravens' —s, IV.2.84.

Wink. *v. t.* if I were there I'd — (= *shut my eyes*), V.3.18.

Winner. *n.* the —'s oak (= *garland*), IV.2.137.

Winning. *n.* is this —, V.3.138.

Winter. *n.* dead cold —, II.2.45; a man of eighty —s, V.1.108.

Wisdom. *n.* III.6.242.

Wise. *adj.* II.5.64; III.6.222; a — course, IV.1.126; a — man, IV.1.138; — nature, IV.2.7.

Wish. *n.* repeat my —es, I.3.1; my —es, II.2.171; II.5.31; III. 6.80; I grant your —, III.6.180; V.1.17; have their good —es, V.4.6.

Wish. *v. t.* as you — your womb may thrive with fair ones, I.1.27; — great Juno would resume, I.2. 21; I.3.3; that may be —ed upon thy head, I.4.3; could — myself a sigh, II.1.42; II.2.17; II.3.76; III.1.95; III.6.20, 40, 99; IV.2. 114, 143; — we to be snails (= *very slow*), V.1.42; could — their office to any, V.3.35.

Wit. *n.* extremity, that sharpens sundry —s, makes me a fool, I.1. 118; reason or — or safety, II. 6.12; the libels read of liberal —s, V.1.102.

Witch. *n.* marry a leprous —, IV. 3.40.

With. *prep.* I.1.9, 23, 27, 47; transported — (= *by*) your speech, I.1.55; I.1.61, 79, 86, 102, 105, 109, 142, 150, 154, 158, 183, 202, 212, 228; I.2.13, 34, 53, 73, 74, 97, 107; I.3.34, 42, 43; once — a time, I.3.50; lookt pale — parting, I.3.53; I.3.57, 94; I.4.8, 18; I.5.5, 12; II.1.32; II.2.26, 31, 44, 47, 51, 61, 85, 97, 104, 140, 152, 169, 177, 185, 221; II. 3.27, 81; II.5.36; II.6.29, 34; III.1.11, 19, 39, 52, 55, 56, 83, 101, 102; III.3.7, 11, 33, 43; III.4.10; III.5.4, 28, 37, 50, 61, 112, 117, 129, 132, 139; III. 6.2, 7, 9, 15, 37, 39, 51, 103, 194, 214, 222, 243, 280, 282, 292; IV. 1.54, 73, 74, 127, 146, 150; IV. 2.8, 16, 87; IV.5.35; V.1.15; V. 4.135, etc.

Withal. *prep.* something to paint your pole —, III.5.153; farces every business —, IV.3.7.

Wither. *v. i.* the graces of our youths must —, II.2.27.

Within. *prep.* II.6.28, 35; III.6. 291; IV.2.81; V.2.4, 104; V.3. 80.

Without. *prep.* I.3.15; I.4.44; II. 2.93; III.1.95; III.5.34, 156; III.6.32, 135; IV.2.97; IV.3.4; V.2.93; V.4.5.

Witless. *adj.* fan from me the — chaff of, *Prol.* 19. *See* **Hopeless**, II.4.5.

Woe. *n.* I.1.110; —s, I.1.166; II.

2.42; cry — worth me, III.6. 249.

Woful. *adj.* a — and a piteous nullity, III.5.55.

Wolf. *n.* III.2.4; I reck not if the —ves would jaw me, III.2.7, 10.

Woman. *n.* I.1.36; speak't in a —'s key, I.1.94; *women* that have sod their infants, I.3.20; II.2.75, 165; II.4.9; a wondrous handsome —, II.5.20; II.5.63; III.3. 15; III.5.25, 38; an eel and —, III.5.48; a dainty mad —, III.5. 72; III.5.76, 77; I will be — and have pity, III.6.191; III.6. 194, 206; you're a right —, sister, III.6.215; III.6.250; IV. 1.59; a mortal —, IV.2.10; —'s fancy, IV.2.33; IV.2.36, 128; V. 1.106, 107; there were no — worth so composed a man, V.3. 85; V.3.142.

Womb. *n.* as you wish your — may thrive with fair ones, I.1.27.

Wonder. *n.* such a well-found —, II.5.27.

Wonder. *v. i.* II.2.133.

Wondrous. *adj.* — fair, II.2.148; II.2.151; a — handsome woman, II.5.20.

Woo. *v. t.* II.2.76; — the wills of men, II.2.101; III.6.156.

Wood. *n.* —s, II.3.50, 53; Dian's —, II.5.51; II.6.3; III.1.10; the wild —s, III.3.23; III.3.40; IV.1.68; direct your course to the —, IV.1.142; a fair — (*see* Notes), IV.1.149.

Word. *n.* II.5.29; III.1.104, 116; never a —, III.4.18; hold thy —, Theseus, III.6.136 (= *promise*), III.6.236; the —s she sung, IV.1.63; thy last —s, V.4. 88.

Work. *n.* my famed —s, *Prol.* 20; I.1.150; to get the soldier —, I.2.23; a noble — in hand, V. 1.6.

Work. *v. t.* — such flowers in silk, II.2.127.

World. *n.* sword that does good turns to the —, I.1.49; the ear o' the —, I.1.134; this —'s light, I.1.143; the tongue o' the —, I.1. 227; this — 's a city full of straying streets, I.5.15; all the — in their chamber, II.1.23; II.2.40, 103; this garden has a — of pleasures in 't, II.2.118; II.5.28; III.1.10; darkness lord o' the —, III.2.4; III.4.13, 23; III.6. 11, 115, 229; the under — (= *earth*), IV.2.24; another — and a better, IV.3.5; the next —, IV. 3.12; V.1.65; whose chase is this —, V.1.131; end o' the —, V.2.72; V.3.118; the —'s joy, V. 4.91.

Worse. *adj.* — men, II.2.72; 'tis — to me than begging, IV.1.119; IV.3.10.

Worst. *adj.* the — is death, II.3. 18; have at the —, *Epil.* 10.

Worship. *v. t.* II.2.163.

Worshipper. *n.* true —s, V.1.35.

Worth. *n.* what man [*but*] thirds his own —, I.2.96; such a well-found wonder as thy —, II.5.27. *See* **Hairworth**, V.4.51.

Worth. *adj.* appear — two hours' travel, *Prol.* 29; a mark — a god's view, I.4.21; more than Thebes is —, I.4.33; not — the name of villain, III.1.42; — so composed a man, V.3.86.

Worth. *v. t.* cry woe — me (= *befall*), III.6.249.

Worthy. *adj.* — uses of this place, II.2.69; II.2.76, 180, 203, 253; not — life, II.2.269; II.5.29; V. 3.142; V.4.87. *Superl.* —iest, I.1.163; truest, —, III.6.165; the —, V.1.17.

Worthily. *adv.* II.5.1.

Wot. *v. t.* every innocent —s well, I.3.79.

Wound. *n.* IV.2.1.

Wound. *v. t.* V.3.58.

Wrath. *n.* the — of cruel Creon, I.1.40; the promise of his —, I.2. 93.

Wreath. *n.* your wheaten — (=

marriage garland), I.1.64; [*Qo.* wreake] a — of bulrush, IV.1.84, — of roses, V.1.96; victor's —, V.4.79; wheaten —, *Stage dir.*, p. 88.

Wren. see a — hawk at a fly, V. 3.2.

Wrinch. *v. t.* —ing our holy begging in our eyes (= *rinsing*), I.1. 156.

Wrestle. *v. i.* —ing strength in reason, I.4.45 [*Qo.* wrastle]; II. 3.74; II.3.76; II.5.3.

Wrestling. *n.* [*Qo.* wrastling], II. 3.68.

Wretched. *adj.* III.1.27; if we be found we're —, III.6.109.

Wrinkled. *adj.* through my tears, like — pebbles in a glassy stream, I.1.112.

Write. i. *v. t.* your grief is *written* in your cheek, I.1.109.
ii. *v. i.* V.2.57.

Writer. *n.* the witless chaff of such a — (= *author*), *Prol.* 19.

Wrong. *n.* II.2.39; II.6.25; he does no —s, IV.2.134; you're in the — still, V.2.27.

Wrong. *adj.* II.5.61.

Wrong. *v. t.* suffered your knees to — themselves, I.1.56; V.1. 107.

Ye. *pron.* (*properly nom., but often accus.*) will — go forward, Cousin, II.2.126; II.2.190, 274, 275; have with —, boys, II.3.27; pleased — [*Qo.* thee. *Seward conj.* ye], III.5.139; I could wish —, III.6.20; III.6.23; I thank —, III.6.90; *y'* had [= *ye*] best look to her, IV.1.122; I'll warrant —, IV.1.135; between —, V.1.10; betwixt —, V.1.16; if — make a noise, V.2.16; he turns — (= *for ye*) like a top, V. 2.50; how do —, V.2.70; to stay —, *Epil.* 9; any way content —, *Epil.* 13; meant — (= *for ye*), *Epil.* 14, 15. *See* **You.**

Yea. *adv.* III.1.7, 77; V.1.34, 40, 41, 122; V.4.2.

Year. *n.* III.1.19; III.5.146; IV. 1.130.

Yellow. *adj.* — locks, III.4.20; his head's —, IV.2.103.

Yes. *adv.* I.2.31; I.3.54; II.2.122, 128, 155, 162, 175, 184, 188, 198; II.3.62, 65; III.3.20, 23, 38; III.5.37; III.6.78, 299, 301; IV. 1.107, 109, 116, 119, 120, 126, 141; IV.2.57, 121, 151; V.2.19 [*Qo.* yet], 36, 45, 83, 86, 90, 93, 111.

Yet. *adv.* (= *still*), *Prol.* 7, 12, 28; I.1.5, 103, 188; I.2.2, 84, 95, 100; I.3.3, 7, 41, 63, 97; I.4.27; II.1.3, 39; II.2.3, 55, 73, 143, 224, 254 (= *hereafter*); II.3.69; II.4.11, 16, 20; II.5.13; II.6.7, 21, 26; III.1.106; III.6.8, 36, 80, 191, 207, 268, 277, 283, 284, 308; IV.1.5, 60, 128; IV.2.1, 11, 30, 41, 62, 79, 89, 107, 119; V.1.196, 125, 144; V.3.41, 47, 58, 101, 106, 113, 123; V.4.44, 82, 87, 89, 114; *Epil.* 3, 11. *See* **Yes,** V.2.36.

Yield. *v. t.* I.3.8; III.6.207; —s compassion, IV.2.132.

Yoke. *n.* bear thy —, V.1.95.

Yonder. *adv.* II.1.47; III.4.5.

You. *pron.* **Your** (*adj.*), **Yours** (*pron.*), *Prol.* 25, 26, 27, 30; I.1. 26, 27, 30, 33, 34, 38, 54, 55, 57, 59, 60, 61, 62, 63, 64, 65, 67, 70, 72, 76, 95, 100, 102, 105, 109, 110, 111, 113, *et passim.*

Young. *adj.* II.2.34, 73 [*Qo.* yong]; II.2.251; — wench, II.4.12; — handsome man, II.4.14; II.5.18; bright — virgin, II.5.35; III.3. 40; the straight — boughs, III. 6.243; a tall — man, IV.1.82; — Palamon, IV.1.116, 117; all the — maids, IV.1.124; — handsome man, IV.2.3; — maids, IV.2.11; — prince, IV.2.14; — maid, IV.2.40; — sir her friend, IV.3.66; —'st, V.1.57; — lays of love (= *pertaining to youth*), V.1.89; — fair feere, V.1.116; V.4.10; a — handsome wench, *Epil.* 6.

Youth. *n.* sully our gloss of —, I.2.

5; the hardy — strive for the games, II.2.10; the graces of our —s (*abstract*) must wither, II.2.27; — and nature, II.2.40; the seas swallow their —, II.2.88; II.2.241; unspotted —, IV.2.59; V.1.86.

Zeal. *n.* Love's provocations, —, a mistress' task, I.4.41.

ABBREVIATIONS.

Editions collated marked *.

* Q. *or* Qo. Quarto, 1634.
* F. *or* F2. B. and F. 2nd Fol. 1679.
* T. *or* Ed. 1711. Tonson's ed. 7 vols.

} *Denoted by* O. Edd. *when they agree.*

* S. *or* Ed. 1750. (Se. =) Seward, (Sy. =) Sympson, (Th. =) Theobald's ed. 1750.

Heath. Heath's MS. notes, quoted by Dyce.

* C. *or* Edd. 1778. Colman, *or* the Editors, (or ed., the edition) of 1778.

Mason. Comments by Monck Mason, 1798.

* C. 1811. Reprint of C. 1778, 4 vols.
* W. Weber's ed. 1812.
* K. ('41). Knight's first ed. of the "Pictorial Shakspere," 1838—41.
* D. ('46). Dyce's first ed. of B. and F. 1843—6.
* Ty. Tyrrell's Shakespeare. "Doubtful Plays," 1 vol. *s. a.*

Sid. Walker. Critical Examination of the Text of Shakespeare, 1860.

* K. ('67). Knight's "Pictorial," second ed. 1867.
* D. ('67). Dyce's Sh., second ed. 1867.
* Sk. Skeat's ed. 1875.
* D. ('76). Dyce's Sh., third ed. (vol. viii.), 1876.

D. (67, '76) shews that both have the same reading.

K. shews that Knight's readings are the same in both his edd.

D. shews that Dyce's readings are the same in all his edd.

☞ Since the publication of my text and notes, editions of the play by the Rev. H. N. Hudson and Mr. W. J. Rolfe have appeared in U.S. America. *My* finally-revised text (modern spelling) is in the "Leopold" Shakspere. Where similar readings differ only in *immaterial* points of spelling or type, I have given this revised text spelling as in the oldest of the several editions; but in the Concordance I have modernised *all* spelling for simplicity of reference. The numbers of the lines in both Quarto Reprint and Revised Text are given when necessary. Thus, V. iii. 83/95 may be read: Act V., scene iii. line 83 in Revised text (metrical) line 95 in Reprint (literal).

ADDENDA AND CORRIGENDA.

PART I.: REVISED TEXT AND NOTES.

Page 2, line 6. *For* nights *read* night's
p. 4, l. 28. *For* Now, for *read* Now for
p. 5, l. 56. The numbering of the lines of this scene from l. 54 is wrong. L. 56 should be 55, and so on to end. The numbering of references at foot and at the end should be corrected to correspond. See below 73/104.
p. 6, l. 70. *For* devoure *read* devoure!
p. 7, l. 105. For Heart deepe *read* Heart-deepe
p. 13, l. 33. *For* toyle *read* toyle,
p. 13, l. 39. *For* good *read* good,
p. 14, l. 62. *For* Creon. *read* Creon?
p. 14, l. 69. men service. *Perhaps we should read* men' service
p. 15, l. 89. *For* shake him! *read* shake him.
p. 15, l. 104. *For* warres *read* warre's
p. 15, l. 108. *For* quarter carrier *read* quarter-carrier
p. 16, ll. 12, 16. The type of these marginal numbers defective.
p. 17, l. 43. *For* cunning *read* cunning,
p. 18, l. 54. *For* Yes *read* Yes.
p. 19, l. 80. *For* importments *read* importment's
p. 20, l. 13. *For* heavens *read* Heaven's
p. 21, l. 41. *For* Loves' *read* Love's
p. 21, l. 41. *Footnote. For Loves' read Love's*
p. 22, l. 9. *Act II. For* Sir I *read* Sir, I
p. 27, l. 104. *For* time *read* Time
p. 33, l. 262. *For* life. *read* life?
p. 35, l. 32. For to morrow-night *read* tomorrow night
p. 37, l. 4. *Scene* 4. *Insert marginal number of line* 4.
p. 39, l. 7. gave me life. *Perhaps we should read* my, *as Seward conjectured.*
p. 40, l. 35. *observe. Possibly* deserve (*as Footnote*).
p. 41, l. 5. *For* plane *read* plain; *note Qo.* plane *at foot.* Compare H. 8, V.5.54.

p. 45, l. 63. *Read* a place, which well
p. 45, l. 69. *For* tyde *read* tyde.
p. 55, l. 77. *For* else *read* else.
p. 56, l. 95. *Read* Stay, and edifie!
p. 57, l. 131. *Footnote. beast-eating*] O. Edd.
p. 57, l. 137. *For* forth; and *read* forth, and
p. 58, l. 13. *For* Therefore, *read* therefore,
p. 58, l. 16. *For* So, love *read* So love
p. 61, l. 87. *For* sword *read* sword:
p. 72, l. 85. *For* fresh water-flowers *we might read* fresh-water flowers, *but the former seems better.*
p. 73, l. 104. May you never more enjoy the light *should be numbered* 104. *The numbering is therefore wrong from this to end of scene. So in notes at foot and at end. In the Concordance and Introduction the references are to the corrected numbering.*
p. 79, l. 104. *For* Hard hayr'd, *read* Hard-hayr'd, *and for* thicke twind *read* thicke-twin'd.
p. 81, l. 28. *For* shrowd *read* shrewd, *and note Qo.* shrowd *at foot.*
p. 82, l. 48. *For* garden house. *read* garden-house.
p. 82, l. 59. *For* state *perhaps read* 'state cf. II. i. 10 (*as footnote*).
p. 86, l. 79. *Footnote. After* S. etc. To weep. *insert* (probably right).
p. 91, l. 24. Pray bring her in *should be numbered line* 24, And let's . . . tell her *line* 25, *and so on to end of scene. Correct notes at foot and at end to correspond. See above* 73/104.
p. 93, l. 84. *For* too corse *read* two coarse, *and note spelling* corse *at foot as Qo.* corse.
p. 94, l. 110. *For* will we *read* will we.
p. 97, l. 62. *For* migh *read* might
p. 98, l. 88. *For* values shortness *I am now inclined to prefer the reading of Edd.* 1778, value's shortness, *as being simpler. Add this remark to note,* p. 165, *and make the change in the text and footnote,* p. 98, *retaining the comma after* disparity
p. 104, l. 92. I've told my last hour. *Perhaps this is right, cf. II. ii.* 42; *perhaps we should read* toll'd, *from* toll. *As the Qo.* told *makes good sense I retain it.* (*Add this to Notes at end.*)
p. 107, l. 29. *Add* Shirley, prol. *The Brothers* (two hours).
p. 119, l. 139/149. *Add:* cf. Peele's *Battle of Alcazar,* quoted in Singer's Sh., vii. 422.
p. 126, l. 88/98. *Omit the reference to* Cymbeline, and insert:—Professor E. Dowden has kindly pointed out to me the true meaning of this sentence: *small winds,* i. e. trifling causes, *shake* or excite, *him.*
p. 127, l. 67/77. *At end of note insert:* Perhaps *oh* is only meant for the actor *to sigh,* and hence may have no metrical value. Cf. l. 56: 'she I sigh and spoke of.'
p. 135, l. 179. *Read:* I love her; *for* love her;

p. 139, l. 13. *chop on*] seems to mean happen on, rather than "exchange, make an exchange" [Skeat].

p. 141, l. 29. *For* Cf. I. i. 155 *read* Cf. I. i. 139/155.

p. 147, l. 58. *Cancel* ?mettle. *and insert:* See Halliwell, *Arch. Dict.* s.v. 'nettle.' (q. in Concordance).

p. 148, l. 125. *Cancel note and read:* Gerrold offers up his 'penner' or "case for holding pens" (Weber), as a symbol of his literary efforts, dedicated to Theseus.

p. 164, l. 66. *After* attention to business *add:* see Concordance *s. v.* Miller's Mare.

☞ The errors in the text (corrected above) are chiefly due to my having had to print it from the Quarto types, which needed about 8 alterations in each line to form the revised text. The Quarto reprint and F2 collation are, so far as I can test them, perfectly accurate.

H. L.

Baroda, India.
Sept. 1883.

THE TWO NOBLE KINSMEN.

Reprint of the Quarto, 1634.

BIBLIOGRAPHY.

THE Quarto, 1634, is here for the first time reprinted literally. The original arrangement of the text has been exactly followed, even to the division of the pages; and care has been taken to render this virtually a facsimile reproduction

No Collation (properly so called) of the two earliest editions has hitherto appeared. Accordingly, in attempting one for the first time, I have been under the disadvantage of having no such predecessor as the *Cambridge Shakespeare* or Mr Furness' splendid *Variorum* to supply a test of the accuracy of my work.[1] This disadvantage I have tried to remedy by a very careful comparison of the proof-sheets with the original texts; and I trust that very few errors have escaped correction.

Indeed, I am almost disposed to fear censure for over-exactness in my Collation of the Folio (Appendix A); but a Collation (some scholars whose opinions are worth having agree in this) should be virtually a reprint, for what seems trivial to one reader may yet be of considerable service to another.

The following descriptive list includes most of the English Editions I have seen, all I have collated :—

1. QUARTO, 1634. The earliest extant or known edition of this play, here reprinted from Mr P. A. Daniel's copy. The text is evidently taken, as the directions and actors' names (e. g. pp. 14, 64, 80) shew, from the stage copy at the Blackfriars Theatre. It is noteworthy that between the two copies I have seen, viz. one belonging to P. A. Daniel, Esq. (kindly lent for the purposes of this reprint), and the other in the Library of Trinity College, Dublin,—there are several variations, one of which is important as clearing up an old editorial crux, and (still more so!) as explaining and establishing the Folio reading, doubted by Dyce.[2] One other variation is of some importance. I have collated the Daniel and T. C. D. quartos carefully, and find the following variations between them :

Daniel Qo : I. i. 179, l evy—I. ii. 77, glory on [*no stop*]—I. iv. 20, succard—v. ii. 31, hon^{est},—58 H^{e}'s a—59, D^{i}d you,—where the Dublin Qo (revised as the volume was being issued, probably), reads :—levy—glory on[;]—smeard—honest—He's a—Did you.[3]

[1] Mr Skeat's edition was not published until all my Collations of the other texts were completed, still it has been of some service to me in this way.

[2] I refer to I. iv. 20 : *Like to a paire of Lions, succard with prey* (Daniel Qo.), where the folio reads *smear'd*, and Dyce notes that the Qo. has *succard*; but Mr Skeat, using the Cambridge copies (and the Trin. Coll., Dublin, and Brit. Mus. copies are the same), reads : *Like to a paire of Lions, smeard with prey*, and therefore noted (p. 91) "Mr Dyce is wrong in stating that the quarto reads *succard*."

[3] See Bacon's Essays, Appendix to the Notes, ed. W. A. Wright, M.A. Golden Treas. series, p. 350, for an interesting account of differences in old copies of the same edition.

2. FOLIO, 1679. The second folio edition of B. and F. Title: "Fifty Comedies and Tragedies written by {Francis Beaumont And John Fletcher,} Gentlemen. All in one Volume. Published by the Authors Original Copies, the Songs to each Play being added. *Si quid habent veri Vatum præsagia, vivam.* [Device] London, Printed by *J. Macock*, for *John Martyn, Henry Herringman, Richard Marriot*, MDCLXXIX."

From the Preface—The Booksellers to the Reader—we learn that . . . "Besides, in this Edition you have the addition of no fewer than Seventeen Plays more than were in the former, which we have taken the pains and care to collect, and Print out of 4to in this Volume, which for distinction sake are markt with a Star in the Catalogue of them facing the first Page of the Book." . . Accordingly we find

47 Two Noble Kinsmen.*

which shews, as a collation of the texts clearly confirms, that the Folio text was taken from the Quarto; and the revised Quarto, the reading *smear'd* tells us.

The numerous corrections are evidently the work of an intelligent compositor, who has removed misprints and modernised spelling as he went along. Traces of an editorial revision of the text are nowhere apparent, though the fact of a list of *dramatis personæ* being given would indicate that some little attention had been paid to the reprint. Hence for critical purposes the collation I have made is of small independent value; nevertheless I have thought it deserving of a place at the end of the reprint: a thorough collation was needed, and had not hitherto been supplied. This collation, it may be added, gives some interesting illustrations of the progress which forty-five years had caused towards attaining a standard orthography. The *e* final (*againe*, etc.) is omitted; *-our* (*armour*, etc.) generally altered to *-or;* terminations in *-les*, *-nes*, etc. (*careles*, *busines*,) have the *s* doubled (more regard being had to uniformity than to etymology); and other similar modifications appear. I do not mean to affirm that the changes here indicated were introduced into all books of the period; that the spelling had become fixed; I only call attention to the noteworthy fact that in a reprint of a book published in 1634, there were in 1679 introduced certain changes of spelling which, with a few exceptions, are observed consistently throughout.

3. ED. 1711. B. and F. "in seven volumes.—Adorned with cuts.—Revised and Corrected: with some account of the life and writings of the Authors.—London: Printed for *Jacob Tonson*, at *Shakespear's Head* over-against *Catherine-Street* in the *Strand.* MDCCXI."

The prefatory "account" is little more than a combination of Dryden's note on Rymer's *Tragedies of the Last Age, considered and examined* (1673); and the passages in Gerard Langbaine's *Account of the English Dramatick Poets* (1691), relating to B. and F. This Preface cannot be considered accurate. For instance, the writer (p. xxvii) *quotes* 27 lines from Langbaine, in which extensive transcript he inserts one word, omits thirty-two, and substitutes for the word *decease* the word *death.* He then gives, with-

out acknowledgment, an alphabetical list of B. and F.'s plays, almost verbally from Langbaine's list: the few additions to the older account being of no value.

The reference to our play is as follows:—"*Two Noble Kinsmen*, a Tragi-Comedy. This Play was written by Mr *Fletcher*, and Mr *Shakespear*. *The Story is taken from* Chaucer's Knight's Tale, *which Mr* Dryden *has admirably put into modern* English; *it is the first Poem in his Fables*" (vol. I. p. xxxix). This—which is an unusually wide variation from Langbaine's "*Two Noble Kinsmen*, a Tragi-Comedy. This Play was written by Mr. *Fletcher*, and Mr. *Shakespear*." (p. 215)—gives no support to the tradition of Shakspere's authorship beyond the inference that no contradiction of the tradition had been put forward. Langbaine is generally careful in his statements, and we may consider that he knew no reason for doubting the title-page of the Quarto, from which he probably derived his information. In the Preface, he tells us that he has given the reader "a large Account of the Title-page of each Play" which he has seen. His "large Account" of the 2 *N. K.* has been given above.

The text of this 1711 edition is taken from the Folio, and is quite worthless; only one important *var. lect.* appears, viz., *Tylters* for *Tytlers*, V. iii. 83/95. Strange to state, *not one* of the Editors have noticed the older reading! all read *tilters*.

4. ED. 1750. B. and F. ten vols. "Collated with all the former Editions, and Corrected. With NOTES Critical and Explanatory. By The Late Mr THEOBALD, Mr SEWARD of *Eyam* in *Derbyshire*, and Mr SYMPSON of *Gainsborough*. LONDON, Printed for J. and R. TONSON, and S. DRAPER in the Strand .MDCCL."

This is the first so-called critical edition, with Introductions, Notes, &c., but the fact of the existence of these notes is rather to be regretted than otherwise (except perhaps as illustrating the ignorance of Elizabethan literature which prevailed in the last century), for the necessity has thereby been imposed upon subsequent editors of transcribing, combating, and exposing, the miserable displays of ignorance and vanity which Mr Seward of Eyam in Derbyshire has embodied in the form of notes. Coleridge asks, "Did the name of criticism ever descend so low as in the hands of those two fools and knaves, Seward and Sympson?" (*Table Talk*, p. 212, ed. 1852). And if this be thought rather hard on the good easy men, the following from Gifford's preface to Ben Jonson (p. 68, ed. 1853, Moxon) shews that Coleridge was not alone in thinking lightly of their editorial qualities:—"Whether Whalley [in his edition of Jonson] was diffident of himself, or the gentlemen volunteered their assistance, I have no means of knowing, but he availed himself occasionally of the aid of Sympson and Seward, (the editors of Beaumont and Fletcher,) who led him astray, and where he would have been simply wrong, if left to himself, rendered him absurd. In one pleasant way of making notes, and swelling the bulk of the book, they all agreed. None of them printed from the earliest editions; they took up the latest which they could find, and went smoothly on till they were stopt by some palpable error of the press. This, as the clown says, *was meat and drink to them;* they immediately set themselves to con-

jecture what the word should be, and after a little burst of vanity, at which it is impossible to forbear a smile, they turned, for the first time, to the old copy, and invited the public to witness their sagacity, and partake in their triumph."

I have omitted all such *conjectures* of Seward's as I found anticipated in the old editions, with a few exceptions preserved as specimens. Theobald, who died before the edition had advanced very far, has left a few good notes; Sympson's are occasionally presentable, but as for Seward—Seward "never deviates into sense." I regret that my duty as an Editor has necessitated a reproduction of so many of the notes from the edition of 1750; far sooner would I leave them in obscure repose. Not that I wish to speak uncharitably of any one; rather, with the gentle Coleridge, I would say:—"Mr. Seward! Mr. Seward! you may be, and I trust you are, an angel; but you were an ass." (*Shakesp. Notes and Lect.*, p. 286, ed. 1874.)

5. ED. 1778. B. and F. ten vols., the notes by various editors, viz. G. Colman, J. N., R[eed], and others. This edition was reprinted in 1811, with Whalley's ed. of Ben Jonson, the B. and F. occupying three of the four volumes. While some part of the notes is devoted to exposing not only the "carelessness," but also "the more unpardonable faults of faithlessness and misrepresentation," which characterised Messrs Seward and Sympson's edition, the remaining portion consists chiefly of quotations from those commentators, with a few insignificant and generally worthless additions. The best of the new notes are perhaps those signed *R.* (Reed); Colman's share in the work does not appear to have been important.

Although the text is not stretched or lopped as it had been by the metrical Procrustes (of Eyam in Derbyshire), it is nevertheless full of inaccuracies, these arising mainly from ignorance of Elizabethan words and usages, and a few also from careless revision of the proof-sheets,—Seward's errors being exposed in a note, and yet left standing in the text. But, with all its imperfections, this edition is still widely separated from its predecessor, and must be regarded as the first true critical edition of Beaumont and Fletcher's works. The editors, it may be added, hold that our play has been falsely ascribed to Shakspere (pref. ix).

6. ED. 1812. Henry Weber's, fourteen vols. 8vo. The text has been reprinted by E. Moxon (1839, 1851, re-issued lately among Routledge's "Old Dramatists"), in two vols., with a preface by George Darley, and a glossary, but without notes.

Weber benefited by the notes of Monck Mason (1798), and produced a comparatively accurate text. My references to B. and F.'s plays are, unless where otherwise stated, to Moxon's ed., 1851, 2 vols. roy. 8vo.

7. KNIGHT'S PICTORIAL SH., eight vols., 8vo., 1839—1841. Considering Knight's fine scholarship, it is strange that the 2 *N. K.* text in this ed. should be almost worthless; yet such is actually the case. And the cause is not far to seek. Knight believed that the non-Fletcherian portions were by Chapman, consequently gave the play a grudging admittance into his Shakspere, and only out of deference to tradition and opinion on the subject.

Mr Hickson also attributes the careless manner in which Knight printed the play to his having "prejudged the question" of authorship (*N. Sh. Tr.* 1874, I. 26*).

Knight's text is little more than a reprint of that of 1778, with a few changes, not always for the better, one or two readings in some degree worthy of him, and many marks of perfect indifference about the accuracy of the text.

Dyce, following soon after with his ed. of B. and F., pointed out many blunders of preceding editors, and Knight in the 2nd ed. of the "Pictorial" adopted the majority of Dyce's corrections, and indeed may be said to have based his revised text exclusively upon Dyce's. Except that Knight's second text might afford some corroboration of Dyce's authority, it possesses no intrinsic value, and cannot be regarded as an independent critical effort. A few passages have been excluded from the text on the score of grossness, but, as is usual in "bowdlerised" editions, others just as obnoxious have been retained.

8. ED. DYCE. B. and F. 1843—6, eleven vols. It is unnecessary to speak at any length of this masterly work, which must long remain the standard edition of these authors. The text and notes are of real importance, and, considering the great extent of the undertaking, wonderfully accurate. In the second edition of his Shakspere, Dyce admitted the 2 *N. K.* (adopting the division made by Spalding in his *Letter*, &c. 1833), and revised the text and notes carefully. The 3rd edition, 1876, with Dyce's latest corrections, has been taken as the basis of this revised text, and I have to thank Messrs Chapman and Hall for their kindness in enabling me to use the proof-sheets for some time before the actual publication of the eighth vol. of Dyce. This last edition, so far as the 2 *N. K.* is concerned, is almost exactly the same as that of 1867, even such a slip as is made in the Preface (Dyce's Sh. vol. viii. p. 117), where it is stated that our play is printed "in the folios of Shakespeare, 1664 and 1685," remaining uncorrected.[1]

9. ED. H. TYRRELL. "Doubtful Plays," in one vol. *s. a.* I had not been able to obtain access to a copy of this edition until April, 1876, when I found that Mr Tyrrell had occasionally anticipated me in my restorations of the old readings. But I also found that he had followed the Quarto as an absolute and infallible guide (even in punctuation) in many places where I had felt myself compelled to depart from its authority. All Mr Tyrrell's most important readings have been noted in the critical collation affixed to the revised text, but I studied his edition too late to be able to insert his readings among my general notes. The annotations are worthless, being based chiefly upon Mr Seward's; and the text is occasionally so bad (e. g. V. iv. 10) that one cannot help thinking that its special merits are due rather to the accuracy of the Quarto text than to the editor's judicious discrimination.

10. ED. SKEAT, 1875. A school edition, with Introduction,

[1] Mr W. C. Hazlitt repeats this mistake in his ed. of Hazlitt's *Eliz. Literature* (Bell and Daldy, 1870, p. 119, n.): but Mr Hazlitt is, I regret to say, not conspicuous for his accuracy. (e. g. contrast the prefatory note with the mistakes or inaccurate quotations on pp. 30, 37, 75, 88, 106, 127, etc.)

Notes, critical and explanatory, and Index of words explained, by the Rev. W. W. Skeat, M.A. (Pitt Press, Cambridge). I can recommend this (the first) edition, for its systematic and apparently laborious preparation, but cannot speak very highly of the text and some of the *critical* notes, as they seem to be: (*a*) not up to date—Mr Skeat collated no edition later than Dyce's first (1843-6), and consequently lost both Dyce's later corrections and the revisions of Knight's second edition; (*b*) excessively expurgated—at least the moral purification of the text has occasionally engendered much critical corruption—this however is but a matter of individual opinion, and need not be insisted on; (*c*) inaccurately collated and revised, leading Mr Skeat (1) to propose (p. 119, l. 112; p. 150, l. 15) as conjectural emendations two readings which appear in the old editions: (2) to misquote preceding texts in the critical notes: (3) to neglect some important old readings. These faults, however, are due to hasty execution of the work, and will doubtless be corrected in a new edition. The general plan is excellent; and many illustrative and explanatory notes are, as was to be expected, very suggestive. The Introduction, however, is plainly the work of a scholar new to the subject; and is decidedly disappointing. We find in it Mr Skeat's usual regularity of arrangement and inclusive plan of treatment, but we miss the firmness of grasp and thoroughness of execution which render his editions of Early English texts so serviceable. The Introduction,—treating of the various questions of origin, authorship, date, evidence, tests, opinion, etc.,—appears to have been written before Mr Skeat had reached that stage of knowledge of his subject at which the work of preceding inquirers, so far as un-original, becomes merged in and replaced by the productions of his own independent and special researches. A student, tolerably familiar with his materials, cannot afford to take his information at second-hand: does not do so, at least, without sufficient verification of his authorities. This indicates a capital defect in Mr Skeat's prefatory remarks,—he has in certainly two instances of importance suffered loss by not taking his materials at first-hand. In one case, he misses all that is of the slightest interest—viz. Elizabeth's *criticisms*—in Wood's accounts of Edwarde's play acted before the queen at Oxford, by quoting Knight's meagre excerpt from one of Wood's narratives, in place of hunting up the originals (as given, for example, by Nicholls, *Progr. of Eliz.*; see Introduction to the present edition) under date 1566. But Mr Skeat had a more serious loss in not studying Mr Spalding's *Letter*, etc., the most important dissertation (Mr Hickson's review hardly excepted,) yet published on the preliminary considerations about the authorship of this play. Mr Skeat contents himself (p. xv) with quoting (and not quite literally) three lines from Mr Spalding's *Letter* (p. 61), which lines are to be found (also quoted inexactly) in Mr Hickson's paper (p. 29*). Moreover, Mr Skeat repeats the careless slip made at p. 26* of the *Transactions*, where the signature is wrongly given.[1]

[1] Skeat, Introd. p. xv.: "a letter signed J. S." F., note in *N. S. Trans.* '74, pt. I. p. 26*, "The Preface is signed J. S." The *Letter* has no "Preface"—it has Mr Spalding's initials on the last page (111):—"W. S."

The pity of it is that Mr Skeat's Introduction omits demonstration of the many really valuable arguments put forward by Spalding at the outset of his consideration—deductions from various points of external probability, historical evidence, etc. Certainly, opinion must play an important part in an examination of the kind, but it might rest on as firm a basis of fact and logical inference as could possibly be got together, remembering that conviction

"must be grounded
On knowledge, not opinion, (for opinion
Relies on probability and accident,
But knowledge on necessity and truth)."
(Ford, *Broken Heart*, III. i.)

I have derived a good deal of help from Mr Skeat's book, and I believe I have in every case acknowledged my obligation, even so far as occasionally, when we happened to coincide, giving my note the benefit of Mr Skeat's authority. I am also indebted to Mr Skeat for many valuable communications, for which I sincerely thank him; and, I may be allowed to add, he has only his own high reputation as a scholar to thank for the detailed, perhaps excessively minute, criticisms I have ventured to make upon his book.

The following sources should also be mentioned as important:—

a. Heath's *MS.* notes, quoted by Dyce.

b. Monck Mason's *Comments on the Plays* of B. and F. 1798: containing some comparatively good notes.

c. Sidney Walker's *Critical Examination of the Text of Shakespeare.* Walker's notes are especially valuable for the metrical rearrangements of particular passages, suggested by him.

d. Dr C. M. Ingleby and Dr B. Nicholson, two of my fellow-editors for our Society, have had the kindness to send me some important critical and illustrative comments upon this play, all of which will be found among the general notes to the revised text. I beg to return both these gentlemen my earnest thanks for their assistance. Dr Nicholson is at present preparing a complete edition of the "Doubtful Plays,"—I do but hope that the present edition may, as far as possible, serve to lighten his work on *one* such play.

Present edition. The plan of this edition is Mr Furnivall's, the execution my own. In at least one respect, I heartily agree with Mr Furnivall's design, viz. in the retention (as far as possible) of the old forms of spelling in the revised text. Modernised Shakspere may be very well for people who won't read him at all if he is "wrongly spelt;" but surely scholars should rather seek to have his works, if not possibly as they were written, at least certainly as they were pronounced. Who ever wades through Dryden's Palamon and Arcite in preference to the old Knightes Tale? Who has ever suggested that we should discard old Homer's dialect, and robe that ancient person's poetry in modern Greek?

And if modernisation be once granted, who will shew us where to draw the line? Are we to hew down our author to the most sweet understandings of his readers? or may we hope that by

leaving him above them a little they may eventually reach him, and that without their suffering either "sickness in will, or wrestling strength in reason?"

But I should have been better satisfied if dire Necessity (in this instance, not Mr Furnivall, but the common custom of Editors) had spared me and my readers the infliction of explanatory notes. Let us have various readings to any extent, and a carefully prepared text, but why must the wretched student of modern Shakspere go wading through a vast quagmire of critical opinion and confutation, before he is allowed to catch a glimpse of the pure Shakspere stream, as it gleams faintly and far out over the tangled mazes of this dismal editorial swamp?

The present is only a *trial-edition*, in which some attempt is made to place the oldest texts before the student, to bring the chief editorial variations into a serviceable focus, and to supply a concise summary of the most important criticisms and explanations. I have done my best to render the criticism and explanations useful to the general student, but the first commentators on this play struck a note so "compact of jars," that even the last two editors have not succeeded in reducing this critical discord to an uniformly harmonious tone. To this *variorum* selection, in deference to the ground-plan of this edition, further notes have been added, which the reader might have had the luck to have been spared, but for certain contributions from friendly hands which induced me to let mine own ill-favoured attempts go forth in such respectable company. After all, notes are but excrescences, necessary evils; and so long as folk accept the *variorum theory* of Shakspere study, so long must they submit to commentaries that are incomparable (save to Dr Parr's wig) in their immensity and density. We have "bowdlerised" editions in plenty; when will the Hercules come who will bowdlerise the editors? when the critic who, taking his stand at 1700, will give us adequate collations of the old texts, and concise explanations of any real difficulties; who though he may read the commentators for his private delectation, will let us hear nothing of them,—preferring instead to disclaim all originality, and so truly to become—original? Till then the editors and not the editee must hold first place in the general student's mind.

In addition to the gentlemen already mentioned, I beg to acknowledge my obligations to Professors J. K. Ingram, R. Atkinson, and E. Dowden, of Trinity College, Dublin; to Rev. A. S. Palmer, Mr F. J. Furnivall, and to my fellow-members of the "Mermaid Shakspere Club," for many valuable suggestions and corrections. The whole Society owes a fresh debt of gratitude to Mr P. A. Daniel for his kindness in allowing his copy of the Quarto to be used for the purposes of this reprint.

HAROLD LITTLEDALE.

ABBREVIATIONS.

Editions collated marked *.

* Q. Quarto, 1634.
* F. *or* F2. B. and F., 2d Fol. 1679.
* T. *or* ed. 1711. Tonson's ed. 7 vols.
} Denoted by O. Edd. when they agree.

* S. *or* ed. 1750. (Se. =) Seward, (Sy. =) Sympson, (Th. =) Theobald's ed. 1750.

Heath. Heath's MS. notes, quoted by Dyce.

* C. *or* Edd. 1778. Colman, *or* the Editors (*or* ed., the edition) of 1778.

Mason. Comments by Monck Mason, 1798.

* C. 1811. Reprint of C. 1778.

* W. Weber's ed. 1812.

* K. ('41). Knight's first ed. of the "Pictorial," 1838-41.

* D. ('46). Dyce's first ed. B. and F. 1843-6.

* Ty. Tyrrell's Shakspere. "Doubtful Plays," 1 vol. *s. a*

Sid. Walker. Critical Exam. of the text of Sh., 1860.

* K. ('67). Knight's "Pictorial," second ed.

* D. ('67). Dyce's Sh., second ed. 1867.

* Sk. Skeat's ed. 1875.

* D. ('76). Dyce's Sh., third ed. (vol. viii.) 1876.

D. ('67, '76) shews that both have the same reading.

K. shews that Knight's reading is the same in all his edd.

D. shews that Dyce's reading is the same in all his edd.

NOTE. Where similar readings differ only in *immaterial* points of spelling or type, I have given the spelling as in the oldest of the several editions.

For convenience of reference, the number of the lines in both Reprint and Revised text are given when necessary. Thus, V. iii. 83/95 may be read: Act V., scene iii., line 83 in Revised text [numbered metrically], line 95 in simple Reprint [numbered according to the lines of type].

THE TWO NOBLE KINSMEN:

Presented at the Blackfriers
by the Kings Maiesties servants,
with great applause:

Written by the memorable Worthies
of their time;

{ Mr. *John Fletcher*, and
Mr. *William Shakspeare.* } Gent.

Printed at *London* by *Tho. Cotes*, for *Iohn Waterson*:
and are to be sold at the signe of the *Crowne*
in *Pauls* Church-yard. 1634.

PROLOGVE.

Floriſh.

NEw Playes, and Maydenheads, are neare a kin,
Much follow'd both, for both much mony g'yn,
If they ſtand ſound, and well: And a good Play
(Whoſe modeſt Sceanes bluſh on his marriage day, 4
And ſhake to looſe his honour) is like hir
That after holy Tye, and firſt nights ſtir
Yet ſtill is Modeſtie, and ſtill retaines
More of the maid to fight, than Husbands paines; 8
We pray our Play may be ſo; For I am ſure
It has a noble Breeder, and a pure,
A learned, and a Poet never went
More famous yet twixt Po and ſilver Trent 12
Chaucer (of all admir'd) the Story gives,
There conſtant to Eternity it lives;
If we let fall the Nobleneſſe of this,
And the firſt ſound this child heare, be a hiſſe, 16
How will it ſhake the bones of that good man,
And make him cry from under ground, O fan
From me the witles chaffe of ſuch a wrighter (lighter
That blaſtes my Bayes, and my fam'd workes makes 20
Then Robin Hood? This is the feare we bring;
For to ſay Truth, it were an endleſſe thing,
And too ambitious to aſpire to him;
Weake as we are, and almoſt breathleſſe ſwim 24
In this deepe water. Do but you hold out
Your helping hands, and we ſhall take about,
And ſomething doe to ſave us: You ſhall heare
Sceanes though below his Art, may yet appeare 28
Worth two houres travell. To his bones ſweet ſleepe:
Content to you. If this play doe not keepe,
A little dull time from us, we perceave
Our loſſes fall ſo thicke, we muſt needs leave. 32

Floriſh.

THE TWO NOBLE Kinſmen.

[1. 1] *Actus Primus.*

Enter Hymen *with a Torch burning: a Boy, in a white Robe before ſinging, and ſtrewing Flowres: After* Hymen, *a Nimph, encompaſt in her Treſſes, bearing a wheaten Garland. Then* Theſeus *betweene two other Nimphs with wheaten Chaplets on their heades. Then* Hipolita *the Bride, lead by* Theſeus, *and another holding a Garland over her head (her Treſſes likewiſe hanging.) After her* Emilia *holding up her Traine.*

The Song, *Muſike.*

Roſes their ſharpe ſpines being gon,
Not royall in their ſmels alone,
But in their hew.
4 *Maiden Pinckes, of odour faint,*
Daxies ſmel-leſſe, yet moſt quaint
And ſweet Time true.

Prim-roſe firſt borne, child of Ver,
8 *Merry Spring times Herbinger,*
With her bels dimme.
Oxlips, in their Cradles growing,
Mary-golds, on death beds blowing,
12 *Larkeſ-heeles trymme.*

B *All*

a—Q1. 1

All deere natures children : ſweete- [I. 1]
Ly fore Bride and Bridegroomes feete *Strew*
Bleſſing their ſence. *Flowers.*
Not an angle of the aire, 16
Bird melodious, or bird faire,
Is abſent hence.

The Crow, the ſlaundrous Cuckoe, nor
The boding Raven, nor Clough hee 20
Nor chattring Pie,
May on our Bridehouſe pearch or ſing,
Or with them any diſcord bring
But from it fly. 24

Enter 3. Queenes in Blacke, with vailes ſtaind, with imperiall Crownes. The 1. Queene fals downe at the foote of Theſeus; The 2. fals downe at the foote of Hypolita. The 3. before Emilia.

1. *Qu.* For pitties ſake and true gentilities,
Heare, and reſpect me.
2. *Qu.* For your Mothers ſake,
And as you wiſh your womb may thrive with faire ones, 28
Heare and reſpect me,
3. *Qu.* Now for the love of him whom *Iove* hath markd
The honour of your Bed, and for the ſake
Of cleere virginity, be Advocate 32
For us, and our diſtreſſes : This good deede
Shall raze you out o'th Booke of Treſpaſſes
All you are ſet downe there.
Theſeus. Sad Lady riſe. 36
Hypol. Stand up.
Emil. No knees to me.
What woman I may ſteed that is diſtreſt,
Does bind me to her. 40
Theſ. What's your requeſt? Deliver you for all.
1. *Qu.* We are 3. Queenes, whoſe Soveraignes fel before
The wrath of cruell *Creon*; who endured
The Beakes of Ravens, Tallents of the Kights, 44

And

[I. 1] And pecks of Crowes, in the ſowle feilds of Thebs.
He will not ſuffer us to burne their bones,
To urne their aſhes, nor to take th' offence
48 Of mortall loathſomenes from the bleſt eye
Of holy *Phœbus*, but infects the windes
With ſtench of our ſlaine Lords. O pitty Duke,
Thou purger of the earth, draw thy feard Sword
52 That does good turnes to'th world; give us the Bones
Of our dead Kings, that we may Chappell them;
And of thy boundles goodnes take ſome note
That for our crowned heades we have no roofe,
56 Save this which is the Lyons, and the Beares,
And vault to every thing.
Theſ. Pray you kneele not,
I was tranſported with your Speech, and ſuffer'd
60 Your knees to wrong themſelves; I have heard the fortunes
Of your dead Lords, which gives me ſuch lamenting
As wakes my vengeance, and revenge for'em·
King *Capaneus*, was your Lord the day
64 That he ſhould marry you, at ſuch a ſeaſon,
As now it is with me, I met your Groome,
By *Marſis Altar*, you were that time faire;
Not *Iunos Mantle* fairer then your Treſſes,
68 Nor in more bounty ſpread her. Your wheaten wreathe
Was then nor threaſhd, nor blaſted; Fortune at you
Dimpled her Cheeke with ſmiles: *Hercules* our kineſman
(Then weaker than your eies) laide by his Club,
72 He tumbled downe upon his Nenuan hide
And ſwore his ſinews thawd: O greife, and time,
Fearefull conſumers, you will all devoure.
1, *Qu.* O I hope ſome God,
76 Some God hath put his mercy in your manhood
Whereto heel infuſe powre, and preſſe you forth
Our undertaker.
Theſ. O no knees, none Widdow,
80 Vnto the Helmeted-Belona uſe them,
And pray for me your Souldier.
Troubled I am. *turnes away.*

 2. *Qu.*

2. *Qu.* Honoured *Hypolita* [I. 1]
Moſt dreaded *Amazonian*, that ha'ſt ſlaine 84
The Sith-tuskd-Bore; that with thy Arme as ſtrong
As it is white, waſt neere to make the male
To thy Sex captive; but that this thy Lord
Borne to uphold Creation, in that honour 88
Firſt nature ſtilde it in, ſhrunke thee into
The bownd thou waſt ore-flowing; at once ſubduing
Thy force, and thy affection: Soldireſſe
That equally canſt poize ſternenes with pitty, 92
Whom now I know haſt much more power on him
Then ever he had on thee, who ow'ſt his ſtrength,
And his, Love too: who is a Servant for
The Tenour of the Speech. Deere Glaſſe of Ladies 96
Bid him that we whom flaming war doth ſcortch,
Vnder the ſhaddow of his Sword, may coole us:
Require him he advance it ore our heades;
Speak't in a womans key: like ſuch a woman 100
As any of us three; weepe ere you faile; lend us a knee;
But touch the ground for us no longer time
Then a Doves motion, when the head's pluckt off:
Tell him if he i'th blood cizd field, lay ſwolne 104
Showing the Sun his Teeth; grinning at the Moone
What you would doe.
Hip. Poore Lady, ſay no more:
I had as leife trace this good action with you 108
As that whereto I am going, and never yet
Went I ſo willing, way. My Lord is taken
Hart deepe with your diſtreſſe: Let him conſider:
Ile ſpeake anon. 112
3. *Qu.* O my petition was *kneele to Emilia.*
Set downe in yce, which by hot greefe uncandied
Melts into drops, ſo ſorrow wanting forme
Is preſt with deeper matter. 116
Emilia. Pray ſtand up,
Your greefe is written in your cheeke.
3. *Qu.* O woe,
You cannot reade it there; there through my teares, 120

Like

[I. 1] Like wrinckled peobles in a glaſſe ſtreame
You may behold 'em (Lady, Lady, alacke)
He that will all the Treaſure know o'th earth
124 Muſt know the Center too; he that will fiſh
For my leaſt minnow, let him lead his line
To catch one at my heart. O pardon me,
Extremity that ſharpens ſundry wits
128 Makes me a Foole.
Emili. Pray you ſay nothing, pray you,
Who cannot feele, nor ſee the raine being in't,
Knowes neither wet, nor dry, if that you were
132 The ground-peece of ſome Painter, I would buy you
T'inſtruct me gainſt a Capitall greefe indeed
Such heart peirc'd demonſtration; but alas
Being a naturall Siſter of our Sex
136 Your ſorrow beates ſo ardently upon me,
That it ſhall make a counter reflect gainſt
My Brothers heart, and warme it to ſome pitty
Though it were made of ſtone: pray have good comfort.
140 *Theſ.* Forward to'th Temple, leave not out a Iot
O'th ſacred Ceremony.
1. *Qu.* O This Celebration
Will long laſt, and be more coſtly then,
144 Your Suppliants war: Remember that your Fame
Knowles in the eare, o'th world: what you doe quickly,
Is not done raſhly; your firſt thought is more.
Then others laboured meditance: your premeditating
148 More then their actions: But oh Iove, your actions
Soone as they mooves as Aſprayes doe the fiſh,
Subdue before they touch, thinke, deere *Duke* thinke
What beds our ſlaine Kings have.
152 2. *Qu.* What greifes our beds
That our deere Lords have none.
3, *Qu.* None fit for'th dead:
Thoſe that with Cordes, Knives, drams precipitance,
156 Weary of this worlds light, have to themſelves
Beene deathes moſt horrid Agents, humaine grace
Affords them duſt and ſhaddow.
1. *Qu.* But our Lords

Ly bliſtring fore the viſitating Sunne, [I. 1]
And were good Kings, when living.
Theſ. It is true. and I will give you comfort,
To give your dead Lords graves:
The which to doe, muſt make ſome worke with *Creon*; 164
1. *Qu.* And that worke preſents it ſelfe to'th doing:
Now twill take forme, the heates are gone to morrow.
Then, booteles toyle muſt recompence it ſelfe,
With it's owne ſweat; Now he's ſecure, 168
Not dreames, we ſtand before your puiſſance
Wrinching our holy begging in our eyes
To make petition cleere.
2. *Qu.* Now you may take him, 172
Drunke with his victory.
3. *Qu.* And his Army full
Of Bread, and ſloth.
Theſ. *Arteſuis* that beſt knoweſt 176
How to draw out fit to this enterpriſe,
The prim'ſt for this proceeding, and the number
To carry ſuch a buſineſſe, forth and levy
Our worthieſt Inſtruments, whilſt we deſpatch 180
This grand act of our life, this daring deede
Of Fate in wedlocke.
1. *Qu.* Dowagers, take hands
Let us be Widdowes to our woes, delay 184
Commends us to a famiſhing hope.
All. Farewell.
2. *Qu.* We come unſeaſonably: But when could greefe
Cull forth as unpanged judgement can, fit'ſt time 188
For beſt ſolicitation.
Theſ. Why good Ladies,
This is a ſervice, whereto I am going,
Greater then any was; it more imports me 192
Then all the actions that I have foregone,
Or futurely can cope.
1. *Qu.* The more proclaiming
Our ſuit ſhall be neglected, when her Armes 196
Able to locke *Iove* from a Synod, ſhall

By

[I. 1] By warranting Moone-light corſlet thee, oh when
Her twyning Cherries ſhall their ſweetnes fall
200 Vpon thy taſtefull lips, what wilt thou thinke
Of rotten Kings or blubberd Queenes, what care
For what thou feelſt not? what thou feelſt being able
To make *Mars* ſpurne his Drom. O if thou couch
204 But one night with her, every howre in't will
Take hoſtage of thee for a hundred, and
Thou ſhalt remember nothing more, then what
That Banket bids thee too.
208 *Hip.* Though much unlike
You ſhould be ſo tranſported, as much ſorry
I ſhould be ſuch a Suitour; yet I thinke
Did I not by th'abſtayning of my joy
212 Which breeds a deeper longing, cure their ſurfeit
That craves a preſent medcine, I ſhould plucke
All Ladies ſcandall on me. Therefore Sir
As I ſhall here make tryall of my prayres,
216 Either preſuming them to have ſome force,
Or ſentencing for ay their vigour dombe,
Prorogue this buſines, we are going about, and hang
Your Sheild afore your Heart, about that necke
220 Which is my ffee, and which I freely lend
To doe theſe poore Queenes ſervice.
All Queens. Oh helpe now
Our Cauſe cries for your knee.
224 *Emil.* If you grant not
My Siſter her petition in that force,
With that Celerity, and nature which
Shee makes it in: from henceforth ile not dare
228 To aske you any thing, nor be ſo hardy
Ever to take a Husband.
Theſ. Pray ſtand up.
I am entreating of my ſelfe to doe
232 That which you kneele to have me; *Pyrithous*
Leade on the Bride; get you and pray the Gods
For ſucceſſe, and returne; omit not any thing
In the pretended Celebration: Queenes

Follow

Follow your Soldier (as before) hence you [I. 1]
And at the banckes of Anly meete us with
The forces you can raiſe, where we ſhall finde
The moytie of a number, for a buſines,
More bigger look't; ſince that our Theame is haſte 240
I ſtamp this kiſſe upon thy currant lippe,
Sweete keepe it as my Token; Set you forward
For I will ſee you gone. *Exeunt towards the Temple.*
Farewell my beauteous Siſter: *Pyrithous* 244
Keepe the feaſt full, bate not an howre on't.
Pirithous. Sir
Ile follow you at heeles; The Feaſts ſolempnity
Shall want till your returne. 248
Theſ. Coſen I charge you
Boudge not from Athens; We ſhall be returning
Ere you can end this Feaſt; of which I pray you
Make no abatement; once more farewell all. 252
1. *Qu.* Thus do'ſt thou ſtill make good the tongue o'th (world.
2. *Qu.* And earnſt a Deity equal with Mars,
3. *Qu.* If not above him, for
Thou being but mortall makeſt affections bend 256
To Godlike honours; they themſelves ſome ſay
Grone under ſuch a Maſtry.
Theſ. As we are men
Thus ſhould we doe, being ſenſually ſubdude 260
We looſe our humane tytle; good cheere Ladies. *Floriſh.*
Now turne we towards your Comforts. *Exeunt.*

Scæna 2. *Enter Palamon, and Arcite.* [I. 2]

Arcite. Deere *Palamon*, deerer in love then Blood
And our prime Coſen, yet unhardned in
The Crimes of nature; Let us leave the Citty
Thebs, and the temptings in't, before we further 4
Sully our gloſſe of youth,
And here to keepe in abſtinence we ſhame
As in Incontinence; for not to ſwim
I'th aide o'th Current, were almoſt to ſincke, 8

At

[I. 2] At leaſt to fruſtrate ſtriving, and to follow
The common Streame, twold bring us to an Edy
Where we ſhould turne or drowne; if labour through,
12 Our gaine but life, and weakenes.
Pal. Your advice .
Is cride up with example: what ſtrange ruins
Since firſt we went to Schoole, may we perceive
16 Walking in Thebs? Skars, and bare weedes
The gaine o'th Martialiſt, who did propound
To his bold ends, honour, and golden Ingots,
Which though he won, he had not, and now flurted
20 By peace for whom he fought, who then ſhall offer
To *Marſis* ſo ſcornd *Altar*? I doe bleede
When ſuch I meete, and wiſh great *Iuno* would
Reſume her ancient fit of *Ielouzie*
24 To get the Soldier worke, that peace might purge
For her repletion, and retaine anew
Her charitable heart now hard, and harſher
Then ſtrife, or war could be.
28 *Arcite,* Are you not out?
Meete you no ruine, but the Soldier in
The Cranckes, and turnes of Thebs? you did begin
As if you met decaies of many kindes:
32 Perceive you none, that doe arowſe your pitty
But th'un-conſiderd Soldier?
Paj. Yes, I pitty
Decaies where ere I finde them, but ſuch moſt
36 That ſweating in an honourable Toyle
Are paide with yce to coole 'em.
Arcite, Tis not this
I did begin to ſpeake of: This is vertue
40 Of no reſpect in Thebs, I ſpake of Thebs
How dangerous if we will keepe our Honours,
It is for our reſyding, where every evill
Hath a good cullor; where eve'ry ſeeming good's
44 A certaine evill, where not to be ev'n Iumpe
As they are, here were to be ſtrangers, and
Such things to be meere Monſters.

Pal. Tis in our power, [I. 2]
(Vnleſſe we feare that Apes can Tutor's) to 48
Be Maſters of our manners: what neede I
Affect anothers gate, which is not catching
Where there is faith, or to be fond upon.
Anothers way of ſpeech, when by mine owne 52
I may be reaſonably conceiv'd; ſav'd too,
Speaking it truly; why am I bound
By any generous bond to follow him
Followes his Taylor, haply ſo long untill 56
The follow'd, make purſuit? or let me know,
Why mine owne Barber is unbleſt, with him
My poore Chinne too, for tis not Cizard iuſt
To ſuch a Favorites glaſſe: What Cannon is there 60
That does command my Rapier from my hip
To dangle't in my hand, or to go tip toe
Before the ſtreete be foule? Either I am
The fore-horſe in the Teame, or I am none 64
That draw i'th ſequent trace: theſe poore ſleight ſores,
Neede not a plantin; That which rips my boſome
Almoſt to'th heart's,
Arcite. Our Vncle *Creon.* 68
Pal. He,
A moſt unbounded Tyrant, whoſe ſucceſſes
Makes heaven unfeard, and villany aſſured
Beyond its power: there's nothing, almoſt puts 72
Faith in a feavour, and deifies alone
Voluble chance, who onely attributes
The faculties of other Inſtruments
To his owne Nerves and act; Commands men ſervice, 76
And what they winne in't, boot and glory on
That feares not to do harm; good, dares not; Let
The blood of mine that's ſibbe to him, be ſuckt
From me with Leeches, Let them breake and fall 80
Off me with that corruption.
Arc. Cleere ſpirited Cozen
Lets leave his Court, that we may nothing ſhare,
Of his lowd infamy: for our milke, 84

Will

[I. 2] Will reliſh of the paſture, and we muſt
Be vile, or diſobedient, not his kineſmen
In blood, unleſſe in quality.
88 *Pal.* Nothing truer:
I thinke the Ecchoes of his ſhames have dea'ſt
The eares of heav'nly Iuſtice: widdows cryes
Deſcend againe into their throates, and have not: *Enter Va-*
92 Due audience of the Gods: *Valerius* *(lerius.*
Val. The King cals for you; yet be leaden footed
Till his great rage be off him. *Phebus* when
He broke his whipſtocke and exclaimd againſt
96 The Horſes of the Sun, but whiſperd too
The lowdeneſſe of his Fury.
Pal. Small windes ſhake him,
But whats the matter?
100 *Val.* *Theſeus* (who where he threates appals,) hath ſent
Deadly defyance to him, and pronounces
Ruine to Thebs, who is at hand to ſeale
The promiſe of his wrath.
104 *Arc.* Let him approach;
But that we feare the Gods in him, he brings not
A jot of terrour to us; Yet what man
Thirds his owne worth (the caſe is each of ours)
108 When that his actions dregd, with minde aſſurd
Tis bad he goes about.
Pal. Leave that unreaſond.
Our ſervices ſtand now for Thebs, not *Creon,*
112 Yet to be neutrall to him, were diſhonour;
Rebellious to oppoſe: therefore we muſt
With him ſtand to the mercy of our Fate,
Who hath bounded our laſt minute.
116 *Arc.* So we muſt;
Iſt ſed this warres a foote? or it ſhall be
On faile of ſome condition.
Val. Tis in motion
120 The intelligence of ſtate came in the inſtant
With the defier.

Pal. Lets to the king, who, were he [I. 2]
A quarter carrier of that honour, which
His Enemy come in, the blood we venture 124
Should be as for our health, which were not ſpent,
Rather laide out for purchaſe: but alas
Our hands advanc'd before our hearts, what will
The fall o'th ſtroke doe damage? 128
Arci. Let th'event,
That never erring Arbitratour, tell us
When we know all our ſelves, and let us follow
The becking of our chance. *Exeunt.* 132

Scæna 3. *Enter Pirithous, Hipolita, Emilia.* [I. 3]

Pir. No further.
Hip. Sir farewell; repeat my wiſhes
To our great Lord, of whoſe ſucces I dare not
Make any timerous queſtion, yet I wiſh him 4
Exces, and overflow of power, and't might be
To dure ill-dealing fortune; ſpeede to him,
Store never hurtes good Gouernours.
Pir. Though I know 8
His Ocean needes not my poore drops, yet they
Muſt yeild their tribute there: My precious Maide,
Thoſe beſt affections, that the heavens infuſe
In their beſt temperd peices, keepe enthroand 12
In your deare heart.
Emil. Thanckes Sir; Remember me
To our all royall Brother, for whoſe ſpeede
The great Bellona ile ſollicite; and 16
Since in our terrene State petitions are not
Without giftes underſtood: Ile offer to her
What I ſhall be adviſed ſhe likes; our hearts
Are in his Army, in his Tent. 20
Hip. In's boſome:
We have bin Soldiers, and wee cannot weepe
When our Friends don their helmes, or put to ſea,
Or tell of Babes broachd on the Launce, or women 24

That

[I. 3] That have ſod their Infants in (and after eate them)
The brine, they wept at killing 'em; Then if
You ſtay to ſee of us ſuch Spincſters, we
28 Should hold you here for e ver.
Pir. Peace be to you
As I purſue this war, which ſhall be then
Beyond further requiring. *Exit Pir.*
32 *Emil.* How his longing
Followes his Friend; ſince his depart, his ſportes
Though craving ſerioufnes, and skilll, paſt ſlightly
His careles execution, where nor gaine
36 Made him regard, or loſſe conſider, but
Playing ore buſines in his hand, another
Directing in his head, his minde, nurſe equall
To theſe ſo diffring Twyns; have you obſerv'd him,
40 Since our great Lord departed?
Hip. With much labour:
And I did love him fort, they two have Cabind
In many as dangerous, as poore a Corner,
44 Perill and want contending, they have skift
Torrents whoſe roring tyranny and power
I'th leaſt of theſe was dreadfull, and they have
Fought out together, where Deaths-ſe[ſe was lodgd,
48 Yet fate hath brought them off: Their knot of lov
Tide, weau'd, intangled, with ſo true, ſo long,
And with a finger of ſo deepe a cunning
May be outworne, never undone. I thinke
52 *Theſeus* cannot be umpire to himſelfe
Cleaving his conſcience into twaine, and doing
Each ſide like Iuſtice, which he loves beſt.
Emil. Doubtleſſe
56 There is a beſt, and reaſon has no manners
To ſay it is not you: I was acquainted
Once with a time, when I enjoyd a Play-fellow;
You were at wars, when ſhe the grave enrichd,
60 Who made too proud the Bed, tooke leave o'th Moone
(which then lookt pale at parting) when our count
Was each a eleven.

Hip. Twas *Flauia.* [I. 3]
Emil. Yes 64
You talke of *Pirithous* and *Theſeus* love;
Theirs has more ground, is more maturely ſeaſond,
More buckled with ſtrong Iudgement. and their needes
The one of th'other may be ſaid to water 68
Their intertangled rootes of love, but I
And ſhee (I ſigh and ſpoke of) were things innocent,
Lou'd for we did, and like the Elements
That know not what, nor why, yet doe effect 72
Rare iſſues by their operance; our ſoules
Did ſo to one another; what ſhe lik'd,
Was then of me approov'd, what not condemd
No more arraignement, the flowre that I would plncke 76
And put betweene my breaſts, oh (then but beginning
To ſwell about the bloſſome) ſhe would long
Till ſhee had ſuch another, and commit it
To the like innocent Cradle, where *Phenix* like 80
They dide in perfume: on my head no toy
But was her patterne, her affections (pretty
Though happely, her careles, were, I followed
For my moſt ſerious decking, had mine eare 84
Stolne ſome new aire, or at adventure humd on
From miſicall Coynadge; why it was a note
Whereon her ſpirits would ſojourne (rather dwell on)
And ſing it in her ſlumbers; This rehearſall 88
(Which fury-innocent wots well) comes in
Like old importments baſtard, has this end,
That the true love tweene Mayde, and mayde, may be
More then in ſex individuall. 92
Hip. Y'are ont of breath
And this high ſpeeded-pace, is but to ſay
That you ſhall never (like the Maide *Flavina*)
Love any that's calld Man. 96
Emil. I am ſure I ſhall not.
Hip. Now alacke weake Siſter,
I muſt no more beleeve thee in this point
(Though, in't I know thou doſt beleeve thy ſelfe,) 100

2. Hearſes ready with Palamon: and Arcite: the 3. Queenes. Theseus: and his Lordes ready.

Then

[I. 3] Then I will truſt a ſickely appetite,
That loathes even as it longs; but ſure my Siſter
If I were ripe for your perſwaſion, you
104 Have ſaide enough to ſhake me from the Arme
Of the all noble *Theſeus*, for whoſe fortunes,
I will now in, and kneele with great aſſurance,
That we, more then his *Pirothous*, poſſeſſe
108 The high throne in his heart.
Emil. I am not againſt your faith,
Yet I continew mine. *Exeunt.*
Cornets.

[I. 4] Scæna 4. *A Battaile ſtrooke within: Then a Retrait: Floriſh. Then Enter Theſeus (victor) the three Queenes meete him, and fall on their faces before him.*

1. *Qu.* To thee no ſtarre be darke.
2. *Qu.* Both heaven and earth
Friend thee for ever.
4 3. *Qu.* All the good that may
Be wiſhd upon thy head, I cry Amen too't. (vens
Theſ. Th'imparciall Gods, who from the mounted hea-
View us their mortall Heard, behold who erre,
8 And in their time chaſtice: goe and finde out
The bones of your dead Lords, and honour them
With treble Ceremonie, rather then a gap
Should be in their deere rights, we would ſuppl'it.
12 But thoſe we will depute, which ſhall inveſt
You in your dignities, and even each thing
Our haſt does leave imperfect; So adiew
And heavens good eyes looke on you, what are thoſe?
Exeunt Queenes.
16 *Herald.* Men of great quality, as may be judgd
By their appointment; Some of Thebs have told's
They are Siſters children, Nephewes to the King.
Theſ. By'th Helme of Mars, I ſaw them in the war,
20 Like to a paire of Lions, ſuccard with prey,
Make lanes in troopes againſt. I fixt my note
Conſtantly on them; for they were a marke
Worth

Worth a god's view : what priſoner was't that told me [I. 4]
When I enquired their names ? 24
Herald. We leave, they'r called
Arcite and *Palamon*,
Theſ. Tis right, thoſe, thoſe
They are not dead ? 28
Her. Nor in a ſtate of life, had they bin taken
3. Hearſes ready. When their laſt hurts were given, twas poſſible
They might have bin recovered ; Yet they breathe
And haue the name of men. 32
Theſ. Then like men uſe 'em
The very lees of ſuch (millions of rates)
Exceede the wine of others : all our Surgions
Convent in their behoofe, our richeſt balmes 36
Rather then niggard waſt, their lives concerne us,
Much more then Thebs is worth, rather then have 'em
Freed of this plight, and in their morning ſtate
(Sound and at liberty) I would 'em dead, 40
But forty thouſand fold, we had rather have 'em
Priſoners to us, then death ; Beare 'em ſpeedily
From our kinde aire, to them unkinde, and miniſter
What man to man may doe for our ſake more, 44
Since I have knowne frights, fury, friends, beheaſtes,
Loves, provocations, zeale, a miſtris Taske,
Deſire of liberty, a feavour, madnes,
Hath ſet a marke which nature could not reach too 48
Without ſome impoſition, ſicknes in will
Or wraſtling ſtrength in reaſon, for our Love
And great *Appollos* mercy, all our beſt,
Their beſt skill tender. Leade into the Citty, 52
Where having bound things ſcatterd, we will poſt *Floriſh.*
To Athens for our Army. *Exeunt.*
Muſicke.

Scæna 5. *Enter the Queenes with the Hearſes of their Kuightes, in a Funerall Solempnity, &c.* [I. 5]

Vrnes, aud odours, bring away,
Vapours, ſighes, darken the day ;

Our

[I. 5] *Our dole more deadly lookes than dying*
4 *Balmes, and Gummes, and heavy cheeres,*
Sacred vials fill'd with teares,
And clamors through the wild ayre flying.

Come all ſad, and ſolempne Showes,
8 *That are quick-eyd pleaſures foes;*
We convent nought elſe but woes. *We convent, &c.*

3. *Qu.* This funeral path, brings to your houſholds grave:
Ioy ceaze on you againe: peace ſleepe with him.
12 2. *Qu.* And this to yours.
1. *Qu.* Yours this way: Heavens lend
A thouſand differing waies, to one ſure end.
3. *Qu.* This world's a Citty full of ſtraying Streetes,
16 And Death's the market place, where each one meetes.
Exeunt ſeverally.

II. 1] *Actus Secundus.*

Scæna 1. *Enter Iailor, and Wooer.*

Iailor. I may depart with little, while I live, ſome thing I
May caſt to you, not much: Alas the Priſon I
Keepe, though it be for great ones, yet they ſeldome
4 Come; Before one *Salmon,* you ſhall take a number
Of Minnowes: I am given out to be better lyn'd
Then it can appeare, to me report is a true
Speaker: I would I were really, that I am
8 Deliverd to be: Marry, what I have (be it what
it will) I will aſſure upon my daughter at
The day of my death.
Wooer. Sir I demaund no more then your owne offer,
12 And I will eſtate your Daughter in what I
Have promiſed,

Iailor. Wel, we will talke more of this, when the ſolemnity [II. 1]
Is paſt; But have you a full promiſe of her?

Enter Daughter.

When that ſhall be ſeene, I tender my conſent. 16

Wooer. I have Sir; here ſhee comes.

Iailor. Your Friend and I have chanced to name
You here, upon the old buſines: But no more of that.
Now, ſo ſoone as the Court hurry is over, we will 20
Have an end of it: I'th meane time looke tenderly
To the two Priſoners. I can tell you they are princes.

Daug. Theſe ſtrewings are for their Chamber; tis pitty they
Are in priſon, and twer pitty they ſhould be out: I 24
Doe thinke they have patience to make any adverſity
Aſham'd; the priſon it ſelfe is proud of 'em; and
They have all the world in their Chamber.

Iailor. They are fam'd to be a paire of abſolute men. 28

Daugh. By my troth, I think Fame but ſtammers 'em, they
Stand a greiſe above the reach of report. (doers.

Iai. I heard them reported in the Battaile, to be the only

Daugh. Nay moſt likely, for they are noble ſuffrers; I 32
Mervaile how they would have lookd had they beene
Victors, that with ſuch a conſtant Nobility, enforce
A freedome out of Bondage, making miſery their
Mirth, and affliction, a toy to jeſt at. 36

Iailor. Doe they ſo?

Daug. It ſeemes to me they have no more ſence of their
Captivity, then I of ruling Athens: they eate
Well, looke merrily, diſcourſe of many things, 40
But nothing of their owne reſtraint, and diſaſters:
Yet ſometime a devided ſigh, martyrd as twer
I'th deliverance, will breake from one of them.
When the other preſently gives it ſo ſweete a rebuke, 44
That I could wiſh my ſelfe a Sigh to be ſo chid,
Or at leaſt a Sigher to be comforted.

Wooer. I never ſaw em.

Iailor. The Duke himſelfe came privately in the night, 48

Enter Palamon, and Arcite, above.

And ſo did they, what the reaſon of it is, I

Know

[II. 1] Know not: Looke yonder they are; that's
Arcite lookes out.
52 *Daugh.* No Sir, no, that's *Palamon*: *Arcite* is the
Lower of the twaine; you may perceive a part
Of him.
Iai. Goe too, leave your pointing; they would not
56 Make us their object;out of their ſight.
Daugh. It is a holliday to looke on them:Lord, the
Diffrence of men. *Exeunt,*

[II. 2] Scæna 2. *Enter Palamon, and Arcite in priſon.*

Pal. How doe you Noble Coſen?
Arcite. How doe you Sir?
Pal. Why ſtrong inough to laugh at miſery,
4 And beare the chance of warre yet, we are priſoners
I feare for ever Coſen.
Arcite. I beleeve it,
And to that deſtiny have patiently
8 Laide up my houre to come.
Pal. Oh Coſen *Arcite,*
Where is Thebs now? where is our noble Country?
Where are our friends, and kindreds? never more
12 Muſt we behold thoſe comforts, never ſee
The hardy youthes ſtrive for the Games of honour
(Hung with the painted favours of their Ladies)
Like tall Ships under ſaile:then ſtart among'ſt 'em
16 And as an Eaſtwind leave 'em all behinde us,
Like lazy Clowdes, whilſt *Palamon* and *Arcite,*
Even in the wagging of a wanton leg
Out-ſtript the peoples praiſes, won the Garlands,
20 Ere they have time to wiſh 'em ours.O never
Shall we two exerciſe, like Twyns of honour,
Our Armes againe, and feele our fyry horſes
Like proud Seas under us, our good Swords, now
24 (Better the red-eyd god of war nev'r were)
Braviſhd our ſides, like age muſt run to ruſt,
And decke the Temples of thoſe gods that hate us,

Theſe hands ſhall never draw'em out like lightning [II. 2]
To blaſt whole Armies more. 28
Arcite. No *Palamon,*
Thoſe hopes are Priſoners with us, here we are
And here the graces of our youthes muſt wither
Like a too-timely Spring;here age muſt finde us, 32
And which is heavieſt (*Palamon*) unmarried,
The ſweete embraces of a loving wife
Loden with kiſſes, armd with thouſand Cupids
Shall never claſpe our neckes, no iſſue know us, 36
No figures of our ſelves ſhall we ev'r ſee,
To glad our age, and like young Eagles teach 'em
Boldly to gaze againſt bright armes, and ſay
Remember what your fathers were, and conquer. 40
The ſaire-eyd Maides, ſhall weepe our Baniſhments,
And in their Songs, curſe ever-blinded fortune
Till ſhee for ſhame ſee what a wrong ſhe has done
To youth and nature;This is all our world; 44
We ſhall know nothing here but one another,
Heare nothing but the Clocke that tels our woes.
The Vine ſhall grow, but we ſhall never ſee it:
Sommer ſhall come, and with her all delights; 48
But dead-cold winter muſt inhabite here ſtill.
Pal. Tis too true *Arcite.* To our Theban houndes,
That ſhooke the aged Forreſt with their ecchoes,
No more now muſt we halloa, no more ſhake 52
Our pointed Iavelyns, whilſt the angry Swine
Flyes like a parthian quiver from our rages,
Strucke with our well-ſteeld Darts:All valiant uſes.
(The foode, and nouriſhment of noble mindes,) 56
In us two here ſhall periſh;we ſhall die
(which is the curſe of honour) laſtly
Children of greife, and Ignorance.
Arc. Yet Coſen, 60
Even from the bottom of theſe miſeries
From all that fortune can inflict upon us,
I ſee two comforts ryſing, two meere bleſſings,
If the gods pleaſe, to hold here abrave patience, 64

And

[II. 2] And the enjoying of our greefes together.
Whilſt *Palamon* is with me, let me periſh
If I thinke this our priſon.
68 *Pala.* Certeinly,
Tis a maine goodnes Coſen, that our fortunes
Were twyn'd together; tis moſt true, two ſoules
Put in two noble Bodies, let 'em ſuffer
72 The gaule of hazard, ſo they grow together,
Will never ſincke, they muſt not, ſay they could
A willing man dies ſleeping, and all's done.
Arc. Shall we make worthy uſes of this place
76 That all men hate ſo much?
Pal. How gentle Coſen?
Arc. Let's thinke this priſon, holy ſanctuary,
To keepe us from corruption of worſe men,
80 We are young and yet deſire the waies of honour,
That liberty and common Converſation
The poyſon of pure ſpirits; might like women
Wooe us to wander from. What worthy bleſſing
84 Can be but our Imaginations
May make it ours? And heere being thus together,
We are an endles mine to one another;
We are one anothers wife, ever begetting
88 New birthes of love; we are father, friends, acquaintance,
We are in one another, Families,
I am your heire, and you are mine: This place
Is our Inheritance: no hard Oppreſſour
92 Dare take this from us; here with a little patience
We ſhall live long, and loving: No ſurfeits ſeeke us:
The hand of war hurts none here, nor the Seas
Swallow their youth: were we at liberty,
96 A wife might part us lawfully, or buſines,
Quarrels conſume us, Envy of ill men
Crave our acquaintance, I might ſicken Coſen,
Where you ſhould never know it, and ſo periſh
100 Without your noble hand to cloſe mine eies,
Or praiers to the gods; a thouſand chaunces
Were we from hence, would ſeaver us.

Pal. You have made me [II. 2]
(I thanke you Coſen *Arcite*) almoſt wanton 104
With my Captivity: what a miſery
It is to live abroade? and every where:
Tis like a Beaſt me thinkes: I finde the Court here,
I am ſure a more content, and all thoſe pleaſures 108
That wooe the wils of men to vanity,
I ſee through now, and am ſufficient
To tell the world, tis but a gaudy ſhaddow,
That old Time, as he paſſes by takes with him, 112
What had we bin old in the Court of *Creon*,
Where ſin is Iuſtice, luſt, and ignorance,
The vertues of the great ones: Coſen *Arcite*,
Had not the loving gods found this place for us 116
We had died as they doe, ill old men, unwept,
And had their Epitaphes, the peoples Curſes,
Shall I ſay more?
Arc. I would heare you ſtill. 120
Pal. Ye ſhall.
Is there record of any two that lov'd
Better then we doe *Arcite*?
Arc. Sure there cannot. 124
Pal. I doe not thinke it poſſible our friendſhip
Should ever leave us.
Arc. Till our deathes it cannot
Enter Emilia and her woman.
And after death our ſpirits ſhall be led 128
To thoſe that love eternally. Speake on Sir.
This garden has a world of pleaſures in't.
Emil. What Flowre is this?
Wom. Tis calld Narciſſus Madam. 132
Emil. That was a faire Boy certaine, but a foole,
To love himſelfe, were there not maides enough?
Arc. Pray forward.
Pal. Yes. 136
Emil. Or were they all hard hearted?
Wom. They could not be to one ſo faire.
Emil. Thou wouldſt not.

Wom.

[II. 2] *Wom.* I thinke I ſhould not, Madam.
Emil. That's a good wench:
But take heede to your kindnes though.
Wom. Why Madam?
144 *Emil.* Men are mad things.
Arcite. Will ye goe forward Coſen?
Emil. Canſt not thou worke ſuch flowers in ſilke wench?
Wom. Yes.
148 *Emil.* Ile have a gowne full of 'em and of theſe,
This is a pretty colour, wilt not doe
Rarely upon a Skirt wench?
Wom. Deinty Madam.
152 *Arc.* Goſen, Coſen, how doe you Sir? Why *Palamon*?
Pal. Never till now I was in priſon *Arcite.*
Arc. Why whats the matter Man?
Pal. Behold, and wonder.
156 By heaven ſhee is a Goddeſſe.
Arcite. Ha.
Pal. Doc reverence.
She isa Goddeſſe *Arcite.*
160 *Emil.* Of all Flowres.
Me thinkes a Roſe is beſt.
Wom. Why gentle Madam?
Emil. It is the very Embleme of a Maide.
164 For when the weſt wind courts her gently
How modeſtly ſhe blowes, and paints the Sun,
With her chaſte bluſhes? When the North comes neere her,
Rude and impatient, then, like Chaſtity
168 Shee lockes her beauties in her bud againe,
And leaves him to baſe briers.
Wom. Yet good Madam,
Sometimes her modeſty will blow ſo far
172 She fals for't: a Mayde
If ſhee have any honour, would be loth
To take example by her.
Emil. Thou art wanton.
176 *Arc.* She is wondrous faire.
Pal. She is all the beauty extant.

Emil.

Emil. The Sun grows high, lets walk in, keep theſe flowers, [II. 2]
Weele ſee how neere Art can come neere their colours;
I am wondrous merry hearted, I could laugh now. 180
Wom. I could lie downe I am ſure.
Emil. And take one with you?
Wom. That's as we bargaine Madam.
Emil. Well, agree then. 184
Exeunt Emilia and woman.
Pal. What thinke you of this beauty?
Arc. Tis a rare one.
Pal. Is't but a rare one?
Arc. Yes a matchles beauty. 188
Pal. Might not a man well loſe himſelfe and love her?
Arc. I cannot tell what you have done, I have,
Beſhrew mine eyes for't, now I ſeele my Shackles.
Pal. You love her then? 192
Arc. Who would not?
Pal. And deſire her?
Arc. Be fore my liberty.
Pal. I ſaw her firſt. 196
Arc. That's nothing
Pal. But it ſhall be.
Arc. I ſaw her too.
Pal. Yes, but you muſt not love her. 200
Arc. I will not as you doe; to worſhip her;
As ſhe is heavenly, and a bleſſed Goddes;
(I love her as a woman, to enjoy her)
So both may love. 204
Pal. You ſhall not love at all.
Arc. Not love at all.
Who ſhall deny me?
Pal. I that firſt ſaw her; I that tooke poſſeſſion 208
Firſt with mine eye of all thoſe beauties
In her reveald to mankinde: if thou lou'ſt her,
Or entertain'ſt a hope to blaſt my wiſhes,
Thou art a Traytour *Arcite* and a fellow 212
Falſe as thy Title to her: friendſhip, blood
And all the tyes betweene us I diſclaime

If

[II. 2] If thou once thinke upon her.
216 *Arc,* Yes I love her,
And if the lives of all my name lay on it,
I muſt doe ſo, I love her with my ſoule,
If that will loſe ye, farewell *Palamon,*
220 I ſay againe, I love, and in loving her maintaine
I am as worthy, and as free a lover
And have as juſt a title to her beauty
As any *Palamon* or any living
224 That is a mans Sonne.
Pal. Have I cald thee friend ?
Arc. Yes, and have found me ſo ;why are you mov'd thus ?
Let me deale coldly with you, am not I
228 Part of you blood, part of your ſoule ? you have told me
That I was *Palamon,* and you were *Arcite.*
Pal. Yes.
Arc. Am not I liable to thoſe affections,
232 Thoſe joyes, greifes, angers, feares, my friend ſhall ſuffer ?
Pal. Ye may be.
Arc. Why then would you deale ſo cunningly,
So ſtrangely, ſo vnlike a noble kineſman
236 To love alone ? ſpeake truely, doe you thinke me
Vnworthy of her ſight ?
Pal. No ; but unjuſt,
If thou purſue that ſight.
240 *Arc.* Becauſe an other
Firſt ſees the Enemy, ſhall I ſtand ſtill
And let mine honour downe, and never charge ?
Pal. Yes, if he be but one.
244 *Arc.* But ſay that one
Had rather combat me ?
Pal. Let that one ſay ſo,
And uſe thy freedome ; els if thou purſueſt her,
248 Be as that curſed man that hates his Country,
A branded villaine.
Arc. You are mad.
Pal. I muſt be.
252 Till thou art worthy, *Arcite,* it concernes me,

And in this madnes, if I hazard thee [II. 2]
And take thy life, I deale but truely.
Arc. Fie Sir.
You play the Childe extreamely : I will love her, 256
I muſt, I ought to doe ſo, and I dare,
And all this juſtly.
Pal. O that now, that now
Thy falſe-ſelfe and thy friend, had but this fortune 260
To be one howre at liberty, and graſpe
Our good Swords in our hands, I would quickly teach thee
What tw'er to filch affection from another :
Thou art baſer in it then a Cutpurſe ; 264
Put but thy head out of this window more,
And as I have a ſoule, Ile naile thy life too't.
Arc. Thou dar'ſt not foole, thou canſt not, thou art feeble.
Put my head out ? Ile throw my Body out, 268
And leape the garden, when I ſee her next
Enter Keeper.
And pitch between her armes to anger thee.
Pal. No more ;the keeper's comming ; I ſhall live
To knocke thy braines out with my Shackles. 272
Arc. Doe.
Keeper. By your leave Gentlemen :
Pala. Now honeſt keeper ?
Keeper. Lord *Arcite*, you muſt preſently to'th Duke ; 276
The cauſe I know not yet.
Arc. I am ready keeper.
Keeper, Prince *Palamon*, I muſt awhile bereave you
Of your faire Coſens Company. 280
Exeunt Arcite, and Keeper.
Pal. And me too,
Even when you pleaſe of life ;why is he ſent for ?
It may be he ſhall marry her, he's goodly,
And like enough the Duke hath taken notice 284
Both of his blood and body :But his falſehood,
Why ſhould a friend be treacherous ? If that
Get him a wife ſo noble, and ſo faire ;
Let honeſt men ne're love againe. Once more 288

[II. 2] I would but ſee this faire One: Bleſſed Garden,
And fruite, and flowers more bleſſed that ſtill bloſſom
As her brighr eies ſhine on ye. would I were
292 For all the fortune of my life hereafter
Yon little Tree, yon blooming Apricocke;
How I would ſpread, and fling my wanton armes
In at her window ;I would bring her fruite
296 Fit for the Gods to feed on :youth and pleaſure
Still as ſhe taſted ſhould be doubled on her,
And if ſhe be not heavenly I would make her
So neere the Gods in nature, they ſhould feare her.
Enter Keeper.
300 And then I am ſure ſhe would love me: how now keeper
Wher's *Arcite,*
Keeper, Baniſhd :Prince *Pirithous*
Obtained his liberty; but never more
304 Vpon his oth and life muſt he ſet foote
Vpon this Kingdome.
Pal. Hees a bleſſed man,
He ſhall ſee Thebs againe, and call to Armes
308 The bold yong men, that when he bids 'em charge,
Fall on like fire: *Arcite* ſhall have a Fortune,
If he dare make himſelfe a worthy Lover,
Yet in the Feild to ſtrike a battle for her;
312 And if he loſe her then, he's a cold Coward;
How bravely may he beare himſelfe to win her
If he be noble *Arcite* ;thouſand waies.
Were I at liberty, I would doe things
316 Of ſuch a vertuous greatnes, that this Lady,
This bluſhing virgine ſhould take manhood to her
And ſeeke to raviſh me.
Keeper, My Lord for you
320 I have this charge too.
Pal. To diſcharge my life.
Keep. No, but from this place to remoove your Lordſhip,
The windowes are too open.
324 *Pal.* Devils take 'em
That are ſo envious to me; pre'thee kill me.

Keep. And hang for't afterward.
Pal. By this good light
Had I a ſword I would kill thee.
Keep, Why my Lord?
Pal. Thou bringſt ſuch pelting ſcuruy news continually
Thou art not worthy life; I will not goe.
Keep. Indeede yon muſt my Lord.
Pal. May I ſee the garden?
Keep. Noe.
Pal. Then I am reſolud, I will not goe.
Keep. I muſt conſtraine you then: and for you are dangerous
Ile clap more yrons on you.
Pal. Doe good keeper.
Ile ſhake 'em ſo, ye ſhall not ſleepe,
Ile make ye a new Morriſſe, muſt I goe?
Keep. There is no remedy.
Pal. Farewell kinde window.
May rude winde never hurt thee. O my Lady
If ever thou haſt felt what ſorrow was,
Dreame how I ſuffer. Come; now bury me.
Exeunt Palamon, and Keeper.

Scæna 3. *Enter Arcite.*

Arcite. Baniſhd the kingdome? tis a benefit,
A mercy I muſt thanke 'em for, but baniſhd
The free enjoying of that face I die for,
Oh twas a ſtuddied puniſhment, a death
Beyond Imagination: Such a vengeance
That were I old and wicked, all my ſins
Could never plucke upon me. *Palamon*;
Thou ha'ſt the Start now, thou ſhalt ſtay and ſee
Her bright eyes breake each morning gainſt thy window,
And let in life into thee; thou ſhalt feede
Vpon the ſweetenes of a noble beauty,
That nature nev'r exceeded, nor nev'r ſhall:
Good gods? what happines has *Palamon*?
Twenty to one, hee'le come to ſpeake to her,
And if ſhe be as gentle, as ſhe's faire,

[II. 3] I know ſhe's his, he has a Tongue will tame (can come'
Tempeſts, and make the wild Rockes wanton. Come what
The worſt is death; I will not leave the Kingdome,
I know mine owne, is but a heape of ruins,
20 And no redreſſe there, if I goe, he has her.
I am reſolu'd an other ſhape ſhall make me,
Or end my fortunes. Either way, I am happy:
Ile ſee her, and be neere her, or no more.

Enter .4. Country people, & one with a garlond before them.

24 1, My Maſters, ile be there that's certaine.
2. And Ile be there.
3. And I.
4. Why then have with ye Boyes; Tis but a chiding,
28 Let the plough play to day, ile tick'lt out
Of the Iades tailes to morrow.
1. I am ſure
To have my wife as jealous as a Turkey:
32 But that's all one, ile goe through, let her mumble.
2. Clap her aboard to morrow night, and ſtoa her,
And all's made up againe.
3. I, doe but put a feskue in her fiſt, and you ſhall ſee her
36 Take a new leſſon out, and be a good wench.
Doe we all hold, againſt the Maying?
4. Hold? what ſhould aile us?
3. *Arcas* will be there.
40 2. And *Sennois.*
And *Rycas*, and 3. better lads nev'r danced under green Tree,
And yet know what wenches: ha?
But will the dainty Domine, the Schoolemaſter keep touch
44 Doe you thinke: for he do's all ye know.
3. Hee'l eate a hornebooke ere he faile: goe too, the matter's too farre driven betweene him, and the Tanners daughter, to let ſlip now, and ſhe muſt ſee the Duke, and ſhe muſt
48 launce too.
4. Shall we be luſty.
2. All the Boyes in Athens blow wind i'th breech on's,

and heere ile be and there ile be, for our Towne, and here [II. 3]
againe, and there againe: ha, Boyes, heigh for the wea- 52
vers.

1. This muſt be done i'th woods.

4. O pardon me.

2. By any meanes our thing of learning ſees ſo: where he 56
himſelfe will editie the Duke moſt parlouſly in our behalfes:
hees excellent i'th woods, bring him to'th plaines, his lear-
ning makes no cry.

3. Weele ſee the ſports, then every man to's Tackle: and 60
Sweete Companions lets rehearſe by any meanes, before
The Ladies ſee us, and doe ſweetly, and God knows what
May come on't.

4. Content; the ſports once ended, wee'l performe. Away 64
Boyes and hold.

Arc. By your leaves honeſt friends: pray you whither
goe you.

4. Whither? why, what a queſtion's that? 68

Arc. Yes, tis a queſtion, to me that know not.

3. To the *Games* my Friend.

2. Where were you bred you know it not?

Arc. Not farre Sir, 72
Are there ſuch *Gamcs* to day?

1. Yes marry are there:
And ſuch as you neuer ſaw; The *Duke* himſelfe
Will be in perſon there. 76

Arc. What paſtimes are they?

2, Wraſtling, and Running; Tis a pretty Fellow.

3. Thou wilt not goe along.

Arc. Not yet Sir. 80

4. Well Sir
Take your owne time, come Boyes

1. My minde miſgives me
This fellow has a veng'ance tricke o'th hip, 84
Marke how his Bodi's made for't

2. Ile be hangd though
If he dare venture, hang him plumb porredge,
He wraſtle? he roſt eggs. Come lets be gon Lads. *Exeunt* 4. 88
Arc.

[II. 3] *Arc.* This is an offerd oportunity
I durſt not wiſh for. Well, I could have wreſtled,
The beſt men calld it excellent, and run
92 Swifter, then winde upon a feild of Corne
(Curling the wealthy eares) never flew : Ile venture,
And in ſome poore diſguize be there, who knowes
Whether my browes may not be girt with garlands?
96 And happines preferre me to a place,
Where I may ever dwell in ſight of her. *Exit Arcite,*

[II. 4] Scæna 4. *Enter Iailors Daughter alone.*

Daugh. Why ſhould I love this Gentleman? Tis odds
He never will affect me; I am baſe,
My Father the meane Keeper of his Priſon,
4 And he a prince; To marry him is hopeleſſe;
To be his whore, is witles; Out upon't;
What puſhes are we wenches driven to
When fifteene once has found us? Firſt I ſaw him,
8 I (ſeeing) thought he was a goodly man;
He has as much to pleaſe a woman in him,
(If he pleaſe to beſtow it ſo) as ever
Theſe eyes yet lookt on; Next, I pittied him,
12 And ſo would any young wench o' my Conſcience
That ever dream'd, or vow'd her Maydenhead
To a yong hanſom Man; Then I lov'd him,
(Extreamely lov'd him) infinitely lov'd him;
16 And yet he had a Coſen, faire as he too.
But in my heart was *Palamon*, and there
Lord, what a coyle he keepes? To heare him
Sing in an evening, what a heaven it is?
20 And yet his Songs are ſad-ones; Fairer ſpoken,
Was never Gentleman. When I come in
To bring him water in a morning, firſt
He bowes his noble body, then ſalutes me, thus:
24 Faire, gentle Mayde, good morrow, may thy goodnes,
Get thee a happy husband; Once he kiſt me,
I lov'd my lips the better ten daies after,
Would he would doe ſo ev'ry day; He greives much,
28 And me as much to ſee his miſery.

What

What ſhould I doe, to make him know I love him, [II. 4]
For I would faine enjoy him? Say I ventur'd
To ſet him free? what ſaies the law then? Thus much
For Law, or kindred: I will doe it,
And this night, or to morrow he ſhall love me. *Exit.*

This short florish of Cornets and Showtes within.

Scæna 4. *Enter Theſeus, Hipolita, Pirithous, Emilia: Arcite with a Garland, &c.* [II. 5]

Theſ: You have done worthily; I have not ſeene
Since *Hercules*, a man of tougher ſynewes;
What ere you are, you run the beſt, and wraſtle,
That theſe times can allow.
Arcite. I am proud to pleaſe you.
Theſ. What Countrie bred you?
Arcite. This; but far off, Prince.
Theſ. Are you a Gentleman?
Arcite. My father ſaid ſo;
And to thoſe gentle uſes gave me life.
Theſ. Are you his heire?
Arcite. His yongeſt Sir.
Theſ. Your Father
Sure is a happy Sire then: what prooves you?
Arcite. A little of all noble Quallities:
I could have kept a Hawke, and well have holloa'd
To a deepe crie of Dogges; I dare not praiſe
My feat in horſemanſhip: yet they that knew me
Would ſay it was my beſt peece: laſt, and greateſt,
I would be thought a Souldier.
Theſ. You are perfect.
Pirith. Vpon my ſoule, a proper man.
Emilia. He is ſo.
Per. How doe you like him Ladie?
Hip. I admire him,
I have not ſeene ſo yong a man, ſo noble
(If he ſay true,) of his ſort.
Emil. Beleeve,
His mother was a wondrous handſome woman,
His face me thinkes, goes that way.
Hyp. But his Body

And

[II. 5] And firie minde, illuſtrate a brave Father.
Per. Marke how his vertue, like a hidden Sun
Breakes through his baſer garments.
Hyp. Hee's well got ſure.
36 *Theſ.* What made you ſeeke this place Sir ?
Arc. Noble *Theſeus.*
To purchaſe name, and doe my ableſt ſervice
To ſuch a well-found wonder, as thy worth,
40 Fo onely in thy Court, of all the world
dwells faire-eyd honor.
Per. All his words are worthy.
Theſ. Sir, we are much endebted to your travell,
44 Nor ſhall you looſe your wiſh : *Perithous*
Diſpoſe of this faire Gentleman.
Perith. Thankes *Theſeus.*
What ere you are y'ar mine, and I ſhall give you
48 To a moſt noble ſervice, to this Lady,
This bright yong Virgin ; pray obſerve her goodneſſe ;
You have honourd hir faire birth-day, with your vertues,
And as your due y'ar hirs : kiſſe her faire hand Sir.
52 *Arc.* Sir, y'ar a noble Giver : deareſt Bewtie,
Thus let me ſeale my vowd faith : when your Servant
(Your moſt unworthie Creature) but offends you.
Command him die, he ſhall.
56 *Emil.* That were too cruell.
If you deſerve well Sir ; I ſhall ſoone ſee't : (you.
Y'ar mine, aud ſomewhat better than your rancke Ile uſe
Per. Ile ſee you furniſh'd, and becauſe you ſay
60 You are a horſeman, I muſt needs intreat you
This after noone to ride, but tis a rough one.
Arc. I like him better (Prince) I ſhall not then
Freeze in my Saddle.
64 *Theſ.* Sweet, you muſt be readie,
And you *Emilia,* and you (Friend) and all
To morrow by the Sun, to doe obſervance
To flowry May, in *Dians* wood : waite well Sir
68 Vpon your Miſtris : *Emely,* I hope
He ſhall not goe a foote.

Emil. That were a ſhame Sir, [II. 5]
While I have horſes: take your choice, and what
You want at any time, let me but know it; 72
If you ſerve faithfully, I dare aſſure you
You'l finde a loving Miſtris.
Arc. If I doe not,
Let me finde that my Father ever hated, 76
Diſgrace, and blowes.
Theſ. Go leade the way; you have won it:
It ſhall be ſo; you ſhall receave all dues
Fit for the honour you have won; Twer wrong elſe, 80
Siſter, beſhrew my heart, you have a Servant,
That if I were a woman, would be Maſter,
But you are wiſe. *Floriſh.*
Emil. I hope too wiſe for that Sir. *Exeunt omnes.* 84
Scæna 6. *Enter Iaylors Daughter alone.* [II. 6]
Daughter. Let all the Dukes, and all the divells rore,
He is at liberty: I have venturd for him,
And out I have brought him to a little wood
A mile hence, I have ſent him, where a Cedar 4
Higher than all the reſt, ſpreads like a plane
Faſt by a Brooke, and there he ſhall keepe cloſe,
Till I provide him Fyles, and foode, for yet
His yron bracelets are not off. O Love 8
What a ſtout hearted child thou art / My Father
Durſt better have indur'd cold yron, than done it:
I love him, beyond love, and beyond reaſon,
Or wit, or ſafetie: I have made him know it 12
I care not, I am deſperate, If the law
Finde me, and then condemne me for't; ſome wenches,
Some honeſt harted Maides, will ſing my Dirge.
And tell to memory, my death was noble, 16
Dying almoſt a Martyr: That way he takes,
I purpoſe is my way too: Sure he cannot
Be ſo unmanly, as to leave me here,
If he doe, Maides will not ſo eaſily 20
Truſt men againe: And yet he has not thank'd me
For what I have done: no not ſo much as kiſt me,

And

[II. 6] And that (me thinkes) is not ſo well; nor ſcarcely
24 Could I perſwade him to become a Freeman,
He made ſuch ſcruples of the wrong he did
To me, and to my Father. Yet I hope
When he conſiders more, this love of mine
28 Will take more root within him: Let him doe
What he will with me, ſo he uſe me kindly,
For uſe me ſo he ſhall, or ile proclaime him
And to his face, no-man: Ile preſently
32 Provide him neceſſaries, and packe my cloathes up,
And where there is a path of ground Ile venture
So hee be with me; By him, like a ſhadow
Ile ever dwell; within this houre the whoobub
36 Will be all ore the priſon: I am then
Kiſſing the man they looke for: farewell Father;
Get many more ſuch priſoners, and ſuch daughters,
And ſhortly you may keepe your ſelfe. Now to him:

[III. 1] *Actus Tertius.*

Cornets in sundry places. Noise and hallowing as people a Maying.

Scæna 1. *Enter Arcite alone.*

Arcite. The Duke has loſt Hypolita; each tooke
A ſeverall land. This is a ſolemne Right
They owe bloomd May, and the *Athenians* pay it
4 To'th heart of Ceremony: O Queene *Emilia*
Freſher then May, ſweeter
Then hir gold Buttons on the bowes, or all
Th' enamelld knackes o'th Meade, or garden, yea
8 (We challenge too) the bancke of any Nymph
That makes the ſtreame ſeeme flowers; thou o Iewell
O'th wood, o'th world, haſt likewiſe bleſt a pace
With thy ſole preſence, in thy rumination
12 That I poore man might eftſoones come betweene
And chop on ſome cold thought, thrice bleſſed chance
To drop on ſuch a Miſtris, expectation
moſt giltleſſe on't: tell me O Lady Fortune
16 (Next after *Emely* my Soveraigne) how far

I may be prowd. She takes ſtrong note of me,
Hath made me neere her; and this beuteous Morne
(The prim'ſt of all the yeare) preſents me with
A brace of horſes, two ſuch Steeds might well
Be by a paire of Kings backt, in a Field
That their crownes titles tride: Alas, alas
Poore Coſen *Palamon*, poore priſoner, thou
So little dream'ſt upon my fortune, that
Thou thinkſt thy ſelfe, the happier thing, to be
So neare *Emilia*, me thou deem'ſt at *Thebs*,
And therein wretched, although free; But if
Thou knew'ſt my Miſtris breathd on me, and that
I ear'd her language, livde in her eye; O Coz
What paſſion would encloſe thee.

Enter Palamon as out of a Buſh, with his Shackles: bends his fiſt at Arcite.

Palamon. Traytor kinſeman,
Thou ſhouldſt perceive my paſſion, if theſe ſignes
Of priſonment were off me, and this hand
But owner of a Sword: By all othes in one
I, and the iuſtice of my love would make thee
A confeſt Traytor, o thou moſt perfidious
That ever gently lookd the voydes of honour.
That eu'r bore gentle Token; falſeſt Coſen
That ever blood made kin, call'ſt thou hir thine?
Ile prove it in my Shackles, with theſe hands,
Void of appointment, that thou ly'ſt, and art
A very theefe in love, a Chaffy Lord
Nor worth the name of villaine: had I a Sword
And theſe houſe clogges away.

Arc. Deere Coſin *Palamon*,

Pal. Coſoner *Arcite*, give me language, ſuch
As thou haſt ſhewd me feate.

Arc. Not finding in
The circuit of my breaſt, any groſſe ſtuffe
To forme me like your blazon, holds me to
This gentleneſſe of anſwer; tis your paſſion
That thus miſtakes, the which to you being enemy,
Cannot to me be kind: honor, and honeſtie

[III. 1] I cheriſh, and depend on, how ſo ev'r
You skip them in me, and with them faire Coz
56 Ile maintaine my proceedings; pray be pleaſ'd
To ſhew in generous termes, your griefes, ſince that
Your queſtion's with your equall, who profeſſes
To cleare his owne way, with the minde and Sword
60 Of a true Gentleman.
Pal. That thou durſt *Arcite.*
Arc. My Coz, my Coz, you have beene well advertiſ'd
How much I dare, y'ave ſeene me uſe my Sword
64 Againſt th'advice of feare: ſure of another
You would not heare me doubted, but your ſilence
Should breake out, though i'th Sanctuary.
Pal. Sir,
68 I have ſeene you move in ſuch a place, which well
Might juſtifie your manhood, you were calld (faire
A good knight and a bold; But the whole weeke's not
If any day it rayne: Their valiant temper
72 Men looſe when they encline to trecherie,
And then they fight like compelld Beares, would fly
Were they not tyde.
Arc. Kinſman, you might as well
76 Speake this, and act it in your Glaſſe, as to
His eare, which now diſdaines you.
Pal. Come up to me,
Quit me of theſe cold Gyves, give me a Sword
80 Though it be ruſtie, and the charity
Of one meale lend me; Come before me then
A good Sword in thy hand, and doe but ſay
That *Emily* is thine, I will forgive
84 The treſpaſſe thou haſt done me, yea my life
If then thou carry't, and brave ſoules in ſhades
That have dyde manly, which will ſeeke of me
Some newes from earth, they ſhall get none but this
88 That thou art brave, and noble.
Arc. Be content,
Againe betake you to your hawthorne houſe,
With counſaile of the night, I will be here
92 With wholeſome viands; theſe impediments

Will

Will I file off, you ſhall have garments, and [III. 1]
Perfumes to kill the ſmell o'th priſon, after
When you ſhall ſtretch your ſelfe, and ſay but *Arcite*
I am in plight, there ſhall be at your choyce 96
Both Sword, and Armour.
Pal. Oh you heavens, dares any
So noble beare a guilty buſines!none
But onely *Arcite*, therefore none but *Arcite* 100
In this kinde is ſo bold.
Arc. Sweete *Palamon.*
Pal. I doe embrace you, and your offer, for
Your offer doo't I onely, Sir your perſon 104
Without hipocriſy I may not wiſh
Winde hornes of Cornets.
More then my Swords edge ont.
Arc. You heare the Hornes;
Enter your Muſicke leaſt this match between's 108
Be croſt, er met, give me your hand, farewell.
Ile bring you every needfull thing: I pray you
Take comfort and be ſtrong.
Pal. Pray hold your promiſe; 112
And doe the deede with a bent brow, moſt crtaine
You love me not, be rough with me, and powre
This oile out of your language; by this ayre
I could for each word, give a Cuffe: my ſtomach 116
not reconcild by reaſon,
Arc. Plainely ſpoken,
Yet pardon me hard language, when I ſpur
Winde hornes.
My horſe, I chide him nor; content, and anger 120
In me have but one face. Harke Sir, they call
The ſcatterd to the Banket; you muſt gueſſe
I have an office there.
Pat. Sir your attendance 124
Cannot pleaſe heaven, and I know your office
Vnjuſtly is atcheev'd.
Arc. If a good title,
I am perſwaded this queſtion ſicke between's, 128

By

[III. 1] By bleeding muſt be cur'd. I am a Suitour,
That to your Sword you will bequeath this plea
And talke of it no more.
132 *Pal.* But this one word:
You are going now to gaze upon my Miſtris,
For note you, mine ſhe is.
Arc, Nay then.
136 *Pal.* Nay pray you,
You talke of feeding me to breed me ſtrength
You are going now to looke upon a Sun
That ſtrengthens what it lookes on, there
140 You have a vantage ore me, but enjoy't till
I may enforce my remedy. Farewell. *Exeunt.*

[III. 2] Scæna 2. *Enter Iaylors daughter alone.*

Daugh. He has miſtooke; the Beake I meant, is gon
After his fancy, Tis now welnigh morning,
No matter, would it were perpetuall night,
4 And darkenes Lord o'th world, Harke tis a woolfe:
In me hath greife ſlaine feare, and but for one thing
I care for nothing, and that's *Palamon.*
I wreake not if the wolves would jaw me, ſo
8 He had this File; what if I hallowd for him?
I cannot hallow: if I whoop'd; what then?
If he not anſweard, I ſhould call a wolfe,
And doe him but that ſervice. I have heard
12 Strange howles this live-long night, why may't not be
They have made prey of him? he has no weapons,
He cannot run, the Iengling of his Gives
Might call fell things to liſten, who have in them
16 A ſence to know a man unarmd, and can
Smell where reſiſtance is. Ile ſet it downe
He's torne to peeces, they howld many together
And then they feed on him: So much for that,
20 Be bold to ring the Bell; how ſtand I then?
All's char'd when he is gone, No, no I lye,
My Father's to be hang'd for his eſcape,
My ſelfe to beg, if I prizd life ſo much
24 As to deny my act, but that I would not,

Should

Should I try death by duſſons: I am mop't, [III. 2]
Food tooke I none theſe two daies.
Sipt ſome water. I have not cloſd mine eyes
Save when my lids ſcowrd off their bine; alas 28
Diſſolue my life, Let not my ſence unſettle
Leaſt I ſhould drowne, or ſtab or hang my ſelfe.
O ſtate of Nature, faile together in me,
Since thy beſt props are warpt: So which way now? 32
The beſt way is, the next way to a grave:
Each errant ſtep beſide is torment. Loe
The Moone is down, the Cryckets chirpe, the Schreichowle
Calls in the dawne; all offices are done 36
Save what I faile in: But the point is this
An end, and that is all. *Exit.*

Scæna 3. *Enter Arcite, with Meate, Wine, and Files.* [III. 3]

Arc. I ſhould be neere the place, hoa. Coſen *Palamon.*

Enter Palamon.

Pal. Arcite.

Arc. The ſame: I have brought you foode and files,
Come forth and feare not, her'esno *Theſeus.* 4

Pal. Nor none ſo honeſt *Arcite.*

Arc. That's no matter,
Wee'l argue that hereafter: Come take courage,
You ſhall not dye thus beaſtly, here Sir drinke 8
I know you are faint, then ile talke further with you

Pal. Arcite, thou mightſt now poyſon me.

Arc. I might.
But I muſt feare you firſt: Sit downe, and good now 12
No more of theſe vaine parlies, let us not
Having our ancient reputation with us
Make talke for Fooles, and Cowards, To your health, &c.

Pal. Doe. 16

Arc. Pray ſit downe then, and let me entreate you
By all the honeſty and honour in you,
No mention of this woman, t'will diſturbe us,
We ſhall have time enough. 20

Pal. Well Sir, Ile pledge you. (blood man.

Arc. Drinke a good hearty draught, it breeds good

Doe

[III. 3] Doe not you feele it thaw you ?
24 *Pal.* Stay, Ile tell you after a draught or two more.
Are. Spare it not, the Duke has more Cuz : Eate now.
Pal. Yes.
Arc. I am glad you have ſo good a ſtomach.
28 *Pal.* I am gladder I have ſo good meate too't.
Arc. Is't not mad lodging, here in the wild woods Coſen
Pal. Yes, for then that have wilde Conſciences. (I ſee,
Arc. How taſts your vittails? your hunger needs no ſawce
32 *Pal.* Not much.
But if it did, yours is too tart : ſweete Coſen : what is this ?
Arc. Veniſon.
Pal. Tis a luſty meate :
36 Giue me more wine ; here *Arcite* to the wenches
We have known in our daies. The Lord Stewards daughter.
Doe you remember her ?
Arc. After you Cuz.
40 *Pal.* She lov'd a black-haird man.
Arc. She did ſo ; well Sir.
Pal. And I have heard ſome call him *Arcite*. and
Arc. Out with't faith.
44 *Pal.* She met him in an Arbour :
What did ſhe there Cuz ? play o'th virginals ?
Arc. Something ſhe did Sir.
Pal. Made her groane a moneth for't ; or 2. or 3. or 10.
48 *Arc.* The Marſhals Siſter,
Had her ſhare too, as I remember Coſen,
Elſe there be tales abroade, you'l pledge her ?
Pal. Yes.
52 *Arc.* A pretty broune wench t'is-There was a time
When yong men went a hunting, and a wood,
And a broade Beech : and thereby hangs a tale : heigh ho.
Pal. For *Emily*, upon my life ; Foole
56 Away with this ſtraind mirth ; I ſay againe
That ſigh was breathd for *Emily* ; baſe Coſen,
Dar'ſt thou breake firſt ?
Are. you are wide.
60 *Pal.* By heaven and earth, ther's nothing in thee honeſt.

Arc, Then Ile leave you : you are a Beaſt now : [III. 3]
Pal. As thou makſt me, Traytour. (fumes :
Arc. Ther's all things needfull, files and ſhirts, and, per-
Ile come againe ſome two howres hence, and bring 64
That that ſhall quiet all,
Pal. A Sword and Armour.
Arc. Feare me not ; you are now too fowle ; farewell.
Get off your Trinkets, you ſhall want nought ; 68
Pal. Sir ha :
Arc. Ile heare no more. *Exit.*
Pal. If he keepe touch, he dies for't. *Exit.*

Scæna 4, *Enter Iaylors daughter.* [III. 4]

Daugh. I am very cold, and all the Stars are out too,
The little Stars, and all, that looke like aglets :
The Sun has ſeene my Folly : *Palamon* ;
Alas no ; hees in heaven ; where am I now ? 4
Yonder's the ſea, and ther'sa Ship ; how't tumbles
And ther's a Rocke lies watching under water ;
Now, now, it beates upon it ; now, now, now,
Ther's a leak ſprung, a ſound one, how they cry ? 8
Vpon her before the winde, you'l looſe all els :
Vp with a courſe or two, and take about Boyes.
Good night, good night, y'ar gone ; I am very hungry,
Would I could finde a fine Frog ; he would tell me 12
Newes from all parts o'th world, then would I make
A Carecke of a Cockle ſhell, and ſayle
By eaſt and North Eaſt to the King of *Pigmes,*
For he tels fortunes rarely. Now my Father 16
Twenty to one is truſt up in a trice
To morrow morning, Ile ſay never a word.

Sing. *For ile cut my greene coat, afoote above my knee,*
And ile clip my yellow lockes ; an inch below mine eie. 20
hey, nonny, nonny, nonny,
He's buy me a white Cut, forth for to ride
And ile goe ſeeke him, throw the world that is ſo wide
hey nonny, nonny, nonny. 24
O for a pricke now like a Nightingale, to put my breaſt
Againſt

[III. 4] Againſt. I ſhall ſleepe like a Top elſe. *Exit.*

[III. 5] Scæna 6. *Enter a Schoole maſter.* 4. *Countrymen : and Baum.* 2. *or* 3. *wenches, with a Taborer.*

Sch. Fy, fy, what tedioſity, & diſenſanity is here among ye? have my Rudiments bin labourd ſo long with ye? milkd unto ye, and by a figure even the very plumbroth & marrow of my underſtanding laid upon ye? and do you ſtill cry where, and how, & wherfore? you moſt courſe freeze capacities, ye jave Iudgements, have I ſaide thus let be, and there let be, and then let be, and no man underſtand mee, *proh deum, medius fidius,* ye are all dunces: For why here ſtand I. Here the Duke comes, there are you cloſe in the Thicket; the Duke appeares, I meete him and unto him I utter learned things, and many figures, he heares, and nods, and hums, and then cries rare, and I goe forward, at length I fling my Cap up; marke there; then do you as once did *Meleager,* and the *Bore* break comly out before him: like true lovers, caſt your ſelves in a Body decently, and ſweetly, by a figure trace, and turne Boyes.

1. And ſweetly we will doe it Maſter *Gerrold.*

2. Draw up the Company, Where's the Taborour.

3. Why *Timothy.*

Tab. Here my mad boyes, have at ye.

Sch. But I ſay where's their women?

4. Here's *Friz* and *Maudline.* (*Barbery.*

2. And little *Luce* with the white legs, and bouncing

1. And freckeled *Nel*; that never faild her Maſter.

Sch. Wher be your Ribands maids? ſwym with your Bodies
And carry it ſweetly, and deliverly
And now and then a fauour, and a friske.

Nel. Let us alone Sir.

Sch. Wher's the reſt o'th Muſicke.

3. Diſperſd as you commanded.

Sch. Couple then
And ſee what's wanting; wher's the *Bavian?*
My friend, carry your taile without offence
Or ſcandall to the Ladies; and be ſure
You tumble with audacity, and manhood,

And when you barke doe it with judgement. [III. 5]
Bau. Yes Sir.
Sch. Quo usque taudem. Here is a woman wanting
4. We may goe whiſtle: all the fat's i'th fire.
Sch. We have, 40
As learned Authours utter, waſhd a Tile,
We have beene *fatuus*, and laboured vainely.
2. This is that ſcornefull peece, that ſcurvy hilding
That gave her promiſe faithfully, ſhe would be here, 44
Cicely the Sempſters daughter:
The next gloves that I give her ſhall be dog skin;
Nay and ſhe faile me once, you can tell *Arcas*
She ſwore by wine, and bread, ſhe would not breake. 48
Sch. An Eele and woman,
A learned Poet ſayes: unles by'th taile
And with thy teeth thou hold, will either faile,
In manners this was falſe poſition 52
1. A fire ill take her; do's ſhe flinch now?
3. What
Shall we determine Sir?
Sch. Nothing, 56
Our buſines is become a nullity
Yea, and a woefull, and a pittious nullity.
4. Now when the credite of our Towne lay on it,
Now to be frampall, now to piſſe o'th nettle, 60
Goe thy waies, ile remember thee, ile fit thee,
Enter Iaylors daughter.
The George alow, came from the South, from
Daughter. *The coaſt of Barbary a.*
And there he met with brave gallants of war 64
By one, by two, by three, a
Well haild, well haild, you jolly gallants,
Chaire and ſtooles out. *And whither now are you bound a*
O let me have your company till come to the ſound a 68
There was three fooles, fell out about an howlet
The one ſed it was an owle
The other he ſed nay,
The third he ſed it was a hawke, and her bels wer cut away. 72
3. Ther's

[III. 5] 3. Ther's a dainty mad woman Mr. comes i'th Nick as mad as a march hare: if wee can get her daunce, wee are made againe: I warrant her, ſhee'l doe the rareſt gambols.

76 1. A mad woman? we are made Boyes.
Sch. And are you mad good woman?
Daugh. I would be ſorry elſe,
Give me your hand.
80 *Sch.* Why?
Daugh. I can tell your fortune.
You are a foole: tell ten, I have pozd him: Buz
Friend you muſt eate no white bread, if you doe
84 Your teeth will bleede extreamely, ſhall we dance ho?
I know you, y'ar a Tinker: Sirha Tinker
Stop no more holes, but what you ſhould.
Sch. Dij boni. A Tinker Damzell? (play
88 *Daug,* Or a Conjurer: raiſe me a devill now, and let him *Quipaſſa,* o'th bels and bones.
Sch, Goe take her, aud fluently perſwade her to a peace:
Et opus exegi, quod nec Iouis ira, nec ignis.
92 Strike up, and leade her in.
2, Come Laſſe, lets trip it.
Daugh. Ile leade. (*Winde Hornes*:
3. Doe, doe.
96 *Sch.* Perſwaſively, and cunningly: away boyes,
Ex. all but Schoolemaſter.
I heare the hornes: give me ſome
Meditation, and marke your Cue;
Pallas inſpire me.
Enter Theſ. Pir. Hip. Emil. Arcite: and traine.
100 *Theſ.* This way the Stag tooke.
Sch. Stay, and edifie.
Theſ. What have we here?
Per. Some Countrey ſport, upon my life Sir.
104 *Per.* Well Sir, goe forward, we will edifie.
Ladies ſit downe, wee'l ſtay it. (Ladies.
Sch. Thou doughtie Duke all haile: all haile ſweet
Theſ. This is a cold beginning.
108 *Sch.* If you but favour; our Country paſtime made is,

[III. 5] *Say the Schoolemaſter's no Clowne:*
148 *Duke, if we have pleaſd three too*
And have done as good Boyes ſhould doe,
Give us but a tree or twaine
For a Maypole, and againe
152 *Ere another yeare run out,*
Wee'l make thee laugh and all this rout.
Theſ. Take 20. Domine; how does my ſweet heart.
Hip. Never ſo pleaſd Sir.
156 *Emil.* Twas an excellent dance, and for a preface
I never heard a better. (warded.
Theſ. Schoolemaſter, I thanke you, One ſee'em all re-
Per. And heer's ſomething to paint your Pole withall.
160 *Theſ.* Now to our ſports againe.
Sch. May the Stag thou huntſt ſtand long,
And thy dogs be ſwift and ſtrong:
May they kill him without lets,
164 And the Ladies eate his dowſets: Come we are all made.
Winde Hornes.
Dij Deaq; omnes, ye have danc'd rarely wenches. *Exeunt.*

[III. 6] Scæna 7. *Enter Palamon from the Buſh.*
Pal. About this houre my Coſen gave his faith
To viſit me againe, and with him bring
Two Swords, and two good Armors; if he faile
4 He's neither man, nor Souldier; when he left me
I did not thinke a weeke could have reſtord
My loſt ſtrength to me, I was growne ſo low,
And Creſt-falne with my wants: I thanke thee *Arcite,*
8 Thou art yet a faire Foe; and I feele my ſelfe
With this refreſhing, able once againe
To out dure danger: To delay it longer
Would make the world think when it comes to hearing,
12 That I lay fatting like a Swine, to fight
And not a Souldier: Therefore this bleſt morning
Shall be the laſt; and that Sword he refuſes,
If it but hold, I kill him with; tis Iuſtice:
16 So love, and Fortune for me: O good morrow.
Enter Arcite with Armors and Swords.
Arcite.

Arc. Good morrow noble kineſman, [III. 6]
Pal. I have put you
To too much paines Sir.
Arc. That too much faire Coſen, 20
Is but a debt to honour, and my duty.
Pal. Would you were ſo in all Sir; I could wiſh ye
As kinde a kinſman, as you force me finde
A beneficiall foe, that my embraces 24
Might thanke ye, not my blowes.
Arc. I ſhall thinke either
Well done, a noble recompence.
Pal. Then I ſhall quit you. 28
Arc. Defy me in theſe faire termes, and you ſhow
More then a Miſtris to me, no more anger
As you love any thing that's honourable;
We were not bred to talke man, when we are arm'd 32
And both upon our guards, then let our fury
Like meeting of two tides, fly ſtrongly from us,
And then to whom the birthright of this Beauty
Truely pertaines (without obbraidings, ſcornes, 36
Diſpiſings of our perſons, and ſuch powtings
Fitter for Girles and Schooleboyes) will be ſeene
And quickly, yours, or mine: wilt pleaſe you arme Sir,
Or if you feele your ſelfe not fitting yet 40
And furniſhd with your old ſtrength, ile ſtay Coſen
And ev'ry day diſcourſe you into health,
As I am ſpard, your perſon I am friends with,
And I could wiſh I had not ſaide I lov'd her 44
Though I had dide; But loving ſuch a Lady
And juſtifying my Love, I muſt not fly from't.
Pal. *Arcite*, thou art ſo brave an enemy
That no man but thy Coſen's fit to kill thee, 48
I am well, and luſty, chooſe your Armes.
Arc. Chooſe you Sir.
Pal. Wilt thou exceede in all, or do'ſt thou doe it
To make me ſpare thee? 52
Arc. If you thinke ſo Coſen,
You are deceived, for as I am a Soldier.

[III. 6] I will not ſpare you.
56 *Pal.* That's well ſaid.
Arc. You'l finde it
Pal. Then as I am an honeſt man and love,
With all the juſtice of affection
60 Ile pay thee ſoundly: This ile take.
Arc. That's mine then,
Ile arme you firſt.
Pal. Do: pray thee tell me Coſen,
64 Where gotſt thou this good Armour.
Arc: Tis the Dukes,
And to ſay true, I ſtole it; doe I pinch you?
Pal. Noe.
68 *Arc.* Is't not too heavie?
Pal. I have worne a lighter,
But I ſhall make it ſerve.
Arc. Ile buckl't cloſe.
72 *Pal.* By any meanes.
Arc. You care not for a Grand guard?
Pal. No, no, wee'l uſe no horſes, I perceave
You would faine be at that Fight.
76 *Arc.* I am indifferent.
Pal. Faith ſo am I: good Coſen, thruſt the buckle
Through far enough.
Arc. I warrant you.
80 *Pal.* My Caske now.
Arc. Will you fight bare-armd?
Pal. We ſhall be the nimbler.
Arc. But uſe your Gauntlets though; thoſe are o'th leaſt,
84 Prethee take mine good Coſen.
Pal. Thanke you *Arcite.*
How doe I looke, am I falne much away?
Arc. Faith very little; love has uſd you kindly.
88 *Pal.* Ile warrant thee, Ile ſtrike home.
Arc. Doe, and ſpare not;
Ile give you cauſe ſweet Coſen.
Pal. Now to you Sir,
92 Me thinkes this Armo'rs very like that, *Arcite,*

Thou wor'ſt that day the 3. Kings fell, but lighter. [III. 6]
Arc. That was a very good one, and that day
I well remember, you outdid me Coſen,
I never ſaw ſuch valour: when you chargd 96
Vpon the left wing of the Enemie,
I ſpurd hard to come up, and under me
I had a right good horſe.
Pal. You had indeede 100
A bright Bay I remember.
Arc. Yes but all
Was vainely labour'd in me, you outwent me,
Nor could my wiſhes reach you; yet a little 104
I did by imitation.
Pal. More by vertue,
You are modeſt Coſen.
Arc. When I ſaw you charge firſt, 108
Me thought I heard a dreadfull clap of Thunder
Breake from the Troope.
Pal. But ſtill before that flew
The lightning of your valour: Stay a little, 112
Is not this peece too ſtreight?
Arc. No, no, tis well.
Pal. I would have nothing hurt thee but my Sword,
A bruiſe would be diſhonour. 116
Arc. Now I am perfect.
Pal. Stand off then.
Arc. Take my Sword, I hold it better.
Pal. I thanke ye: No, keepe it, your life lyes on it, 120
Here's one, if it but hold, I aske no more,
For all my hopes: My Cauſe and honour guard me.
Arc. And me my love: * Is there ought elſe to ſay?
Pal. This onely, and no more: Thou art mine Aunts Son. 124
And that blood we deſire to ſhed is mutuall,
In me, thine, and in thee, mine: My Sword
Is in my hand, and if thou killſt me
The gods, and I forgive thee; If there be 128
A place prepar'd for thoſe that ſleepe in honour,
I wiſh his wearie ſoule, that falls may win it:

They bow ſeverall wayes: then advance and ſtand.

Fight

[III. 6] Fight bravely Coſen, give me thy noble hand.
132 *Arc.* Here *Palamon*: This hand ſhall never more
Come neare thee with ſuch friendſhip.
Pal. I commend thee.
Arc. If I fall, curſe me, and ſay I was a coward,
136 For none but ſuch, dare die in theſe juſt Tryalls.
Once more farewell my Coſen,
Pal. Farewell *Arcite.* *Fight.*
Hornes within: they ſtand.
Arc. Loe Coſen, loe, our Folly has undon us.
140 *Pal.* Why?
Arc. This is the Duke, a hunting as I told you,
If we be found, we are wretched, O retire
For honours ſake, and ſafely preſently
144 Into your Buſh agen; Sir we ſhall finde
Too many howres to dye in, gentle Coſen:
If you be ſeene you periſh inſtantly
For breaking priſon, and I, if you reveale me,
148 For my contempt; Then all the world will ſcorne us,
And ſay we had a noble difference,
But baſe diſpoſers of it.
Pal. No, no, Coſen
152 I will no more be hidden, nor put off
This great adventure to a ſecond Tryall
I know your cunning, and I know your cauſe,
He that faints now, ſhame take him, put thy ſelfe
156 Vpon thy preſent guard.
Arc. You are not mad?
Pal. Or I will make th'advantage of this howre
Mine owne, and what to come ſhall threaten me,
160 I feare leſſe then my fortune: know weake Coſen
I love *Emilia*, and in that ile bury
Thee, and all croſſes elſe.
Arc. Then come, what can come
164 Thou ſhalt know *Palamon*, I dare as well
Die, as diſcourſe, or ſleepe: Onely this feares me,
The law will have the honour of our ends.
Have at thy life.

Pal. Looke to thine owne well *Arcite.* [III. 6]

Fight againe. Hornes.

Enter Theſeus, Hipolita, Emilia, Perithous and traine.

Theſeus. What ignorant and mad malicious Traitors,
Are you? That gainſt the tenor of my Lawes
Are making Battaile, thus like Knights appointed,
Without my leave, and Officers of Armes? 172
By *Caſtor* both ſhall dye.

Pal. Hold thy word *Theſeus,*
We are certainly both Traitors, both deſpiſers
Of thee, and of thy goodneſſe: I am *Palamon* 176
That cannot love thee, he that broke thy Priſon,
Thinke well, what that deſerves; and this is *Arcite*
A bolder Traytor never trod thy ground
A Falſer neu'r ſeem'd friend: This is the man 180
Was begd and baniſh'd, this is he contemnes thee
And what thou dar'ſt doe; and in this diſguiſe
Againſt this owne Edict followes thy Siſter,
That fortunate bright Star, the faire *Emilia* 184
Whoſe ſervant, (if there be a right in ſeeing,
And firſt bequeathing of the ſoule to) juſtly
I am, and which is more, dares thinke her his.
This treacherie like a moſt truſty Lover, 188
I call'd him now to anſwer; if thou bee'ſt
As thou art ſpoken, great and vertuous,
The true deſcider of all injuries,
Say, Fight againe, and thou ſhalt ſee me *Theſeus* 192
Doe ſuch a Iuſtice, thou thy ſelfe wilt envie,
Then take my life, Ile wooe thee too't.

Per. O heaven,
What more then man is this! 196

Theſ. I have ſworne.

Arc. We ſeeke not
Thy breath of mercy *Theſeus,* Tis to me
A thing as ſoone to dye, as thee to ſay it, 200
And no more mov'd: where this man calls me Traitor.
Let me ſay thus much; if in love be Treaſon,
In ſervice of ſo excellent a Beutie,

As

III. 6] As I love moſt, and in that faith will periſh,
As I have brought my life here to confirme it,
As I have ſerv'd her trueſt, worthieſt,
As I dare kill this Coſen, that denies it,
208 So let me be moſt Traitor, and ye pleaſe me:
For ſcorning thy Edict Duke, aske that Lady
Why ſhe is faire, and why her eyes command me
Stay here to love her; and if ſhe ſay Traytor,
212 I am a villaine fit to lye unburied.
Pal. Thou ſhalt have pitty of us both, o *Theſeus*,
If unto neither thou ſhew mercy, ſtop,
(As thou art juſt) thy noble eare againſt us,
216 As thou art valiant; for thy Coſens ſoule
Whoſe 12. ſtrong labours crowne his memory,
Lets die together, at one inſtant Duke,
Onely a little let him fall before me,
220 That I may tell my Soule he ſhall not have her.
Theſ. I grant your wiſh, for to ſay true, your Coſen
Has ten times more offended, for I gave him
More mercy then you found, Sir, your offenſes
224 Being no more then his: None here ſpeake for 'em
For ere the Sun ſet, both ſhall ſleepe for ever.
Hipol. Alas the pitty, now or never Siſter
Speake not to be denide; That face of yours
228 Will beare the curſes elſe of after ages
For theſe loſt Coſens.
Emil. In my face deare Siſter
I finde no anger to 'em; nor no ruyn,
232 The miſadventure of their owne eyes kill 'em;
Yet that I will be woman, and have pitty,
My knees ſhall grow to'th ground but Ile get mercie.
Helpe me deare Siſter, in a deede ſo vertuous,
236 The powers of all women will be with us,
Moſt royall Brother.
Hipol. Sir by our tye of Marriage.
Emil. By your owne ſpotleſſe honour.
240 *Hip.* By that faith,
That faire hand, and that honeſt heart you gave me.

Emil. By that you would have pitty in another, [III. 6]
By your owne vertues infinite.
Hip. By valour, 244
By all the chaſte nights I have ever pleaſd you.
Theſ. Theſe are ſtrange Conjurings. (our dangers,
Per. Nay then Ile in too: By all our friendſhip Sir, by all
By all you love moſt, warres; and this ſweet Lady. 248
Emil. By that you would have trembled to deny
A bluſhing Maide.
Hip. By your owne eyes: By ſtrength
In which you ſwore I went beyond all women, 252
Almoſt all men, and yet I yeelded *Theſeus.*
Per. To crowne all this; By your moſt noble ſoule
Which cannot want due mercie, I beg firſt.
Hip. Next heare my prayers. 256
Emil. Laſt let me intreate Sir.
Per. For mercy.
Hip. Mercy.
Emil. Mercy on theſe Princes. 260
Theſ. Ye make my faith reele: Say I felt
Compaſſion to'em both, how would you place it?
Emil. Vpon their lives: But with their baniſhments.
Theſ. You are a right woman, Siſter; you have pitty, 264
But want the vnderſtanding where to uſe it.
If you deſire their lives, invent a way
Safer then baniſhment: Can theſe two live
And have the agony of love about 'em, 268
And not kill one another? Every day
The'yld fight about you; howrely bring your honour
In publique queſtion with their Swords; Be wiſe then
And here forget 'em; it concernes your credit, 272
And my oth equally: I have ſaid they die,
Better they fall by'th law, then one another.
Bow not my honor.
Emil. O my noble Brother, 276
That oth was raſhly made, and in your anger,
Your reaſon will not hold it, if ſuch vowes
Stand for expreſſe will, all the world muſt periſh.

Beſide

[III. 6] Beſide, I have another oth, gainſt yours
Of more authority, I am ſure more love,
Not made in paſſion neither, but good heede.
Theſ. What is it Siſter?
284 *Per.* Vrge it home brave Lady.
Emil. That you would nev'r deny me any thing
Fit for my modeſt ſuit, and your free granting:
I tye you to your word now, if ye fall in't,
288 Thinke how you maime your honour;
(For now I am ſet a begging Sir, I am deafe
To all but your compaſſion) how, their lives
Might breed the ruine of my name; Opinion,
292 Shall any thing that loves me periſh for me?
That were a cruell wiſedome, doe men proyne
The ſtraight yong Bowes that bluſh with thouſand Bloſſoms
Becauſe they may be rotten? O Duke *Theſeus*
296 The goodly Mothers that have groand for theſe,
And all the longing Maides that ever lov'd,
If your vow ſtand, ſhall curſe me and my Beauty,
And in their funerall ſongs, for theſe two Coſens
300 Deſpiſe my crueltie, and cry woe worth me,
Till I am nothing but the ſcorne of women;
For heavens ſake ſave their lives, and baniſh 'em.
Theſ. On what conditions?
304 *Emil.* Sweare'em never more
To make me their Contention, or to know me,
To tread upon thy Dukedome, and to be
Where ever they ſhall travel, ever ſtrangers to one another.
308 *Pal.* Ile be cut a peeces
Before I take this oth, forget I love her?
O all ye gods diſpiſe me then: Thy Baniſhment
I not miſlike, ſo we may fairely carry
312 Our Swords, aud cauſe along: elſe never trifle,
But take our lives Duke, I muſt love and will,
And for that love, muſt and dare kill this Coſen
On any peece the earth has.
316 *Theſ.* Will you *Arcite*
Take theſe conditions?

Pal.

Pal. H'es a villaine then. [III. 6]
Per. Theſe are men.
Arcite. No, never Duke: 'Tis worſe to me than begging 320
To take my life ſo baſely, though I thinke
I never ſhall enjoy her, yet ile preſerve
The honour of affection, and dye for her.
Make death a Devill. 324
Theſ. What may be done? for now I feele compaſſion.
Per. Let it not fall agen Sir.
Theſ. Say *Emilia*
If one of them were dead, as one muſt, are you 328
Content to take th'other to your husband?
They cannot both enjoy you; They are Princes
As goodly as your owne eyes, and as noble
As ever fame yet ſpoke of; looke upon'em, 332
And if you can love, end this difference,
I give conſent, are you content too Princes?
Both. With all our ſoules.
Theſ. He that ſhe refuſes 336
Muſt dye then.
Both. Any death thou canſt invent Duke.
Pal. If I fall from that mouth, I fall with favour,
And Lovers yet unborne ſhall bleſſe my aſhes. 340
Arc. If ſhe refuſe me, yet my grave will wed me,
And Souldiers ſing my Epitaph.
Theſ. Make choice then.
Emil. I cannot Sir, they are both too excellent 344
For me, a hayre ſhall never fall of theſe men.
Hip. What will become of 'em?
Theſ. Thus I ordaine it,
And by mine honor, once againe it ſtands, 348
Or both ſhall dye. You ſhall both to your Countrey,
And each within this moneth accompanied
With three faire Knights, appeare againe in this place,
In which Ile plant a Pyramid; and whether 352
Before us that are here, can force his Coſen
By fayre and knightly ſtrength to touch the Pillar,
He ſhall enjoy her: the other looſe his head,

And

[III. 6] And all his friends; Nor ſhall he grudge to fall,
Nor thinke he dies with intereſt in this Lady:
Will this content yee?
Pal. Yes: here Coſen *Arcite*
360 I am friends againe, till that howre.
Arc. I embrace ye.
Theſ. Are you content Siſter?
Emil, Yes, I muſt Sir,
364 Els both miſcarry.
Theſ. Come ſhake hands againe then,
And take heede, as you are Gentlemen, this Quarrell
Sleepe till the howre prefixt, and hold your courſe.
368 *Pal.* We dare not faile thee *Theſeus.*
Theſ. Come, Ile give ye
Now uſage like to Princes, and to Friends:
When ye returne, who wins, Ile ſettle heere,
372 Who looſes, yet Ile weepe upon his Beere. *Exeunt.*

[IV. 1] *Actus Quartus.*

Scæna 1. *Enter Iailor, and his friend.*
Iailor. Heare you no more, was nothing ſaide of me
Concerning the eſcape of *Palamon?*
Good Sir remember.
4 1. *Fr.* Nothing that I heard,
For I came home before the buſines
Was fully ended: Yet I might perceive
Ere I departed, a great likelihood
8 Of both their pardons: For *Hipolita,*
And faire-eyd *Emilie,* upon their knees
Begd with ſuch hanſom pitty, that the Duke
Me thought ſtood ſtaggering, whether he ſhould follow
12 His raſh o'th, or the ſweet compaſſion
Of thoſe two Ladies; and to ſecond them,
That truely noble Prince *Perithous*
Halfe his owne heart, ſet in too, that I hope
16 All ſhall be well: Neither heard I one queſtion

Of your name, or his ſcape. *Enter 2. Friend.* [IV. 1]
Iay. Pray heaven it hold ſo.
2. *Fr*: Be of good comfort man; I bring you newes,
Good newes. 20
Iay. They are welcome,
2. *Fr.* *Palamon* has cleerd you,
And got your pardon, and diſcoverd (Daughters,
How, and by whoſe meanes he eſcapt, which was your 24
Whoſe pardon is procurd too, and the Priſoner
Not to be held ungratefull to her goodnes,
Has given a ſumme of money to her Marriage,
A large one ile aſſure you. 28
Iay. Ye are a good man
And ever bring good newes.
1. *Fr.* How was it ended?
2. *Fr.* Why, as it ſhould be; they that nev'r begd 32
But they prevaild, had their ſuites fairely granted,
The priſoners have their lives.
1. *Fr.* I knew t'would be ſo.
2. *Fr.* But there be new conditions, which you'l heare of 36
At better time.
Iay. I hope they are good.
2. *Fr.* They are honourable,
How good they'l prove, I know not. 40
Enter Wooer.
1. *Fr.* T'will be knowne.
Woo. Alas Sir, wher's your Daughter?
Iay. Why doe you aske?
Woo. O Sir when did you ſee her? 44
2. *Fr.* How he lookes?
Iay. This morning. (ſhe ſleepe?
Woo. Was ſhe well? was ſhe in health? Sir, when did
1. *Fr.* Theſe are ſtrange Queſtions. 48
Iay, I doe not thinke ſhe was very well, for now
You make me minde her, but this very day
I ask'd her queſtions, and ſhe anſwered me
So farre from what ſhe was, ſo childiſhly. 52
So ſillily, as if ſhe were a foole,

An

[IV. 1] An Inocent, and I was very angry.
But what of her Sir? (as good by me
56 *Woo.* Nothing but my pitty; but you muſt know it, and
As by an other that leſſe loves her:
Iay. Well Sir.
1. *Fr.* Not right?
60 2. *Fr.* Not well?———*Wooer*, No Sir not well.
Woo. Tis too true, ſhe is mad.
1. *Fr.* It cannot be.
Woo. Beleeve you'l finde it ſo.
64 *Iay.* I halfe ſuſpected
What you told me: the gods comfort her:
Either this was her love to *Palamon*,
Or feare of my miſcarrying on his ſcape,
68 Or both.
Woo. Tis likely.
Iay. But why allthis haſte Sir?
Woo. Ile tell you quickly. As I late was angling
72 In the great Lake that lies behind the Pallace,
From the far ſhore, thicke ſet with reedes, and Sedges,
As patiently I was attending ſport,
I heard a voyce, a ſhrill one, and attentive
76 I gave my eare, when I might well perceive
T'was one that ſung, and by the ſmallneſſe of it
A boy or woman. I then left my angle
To his owne skill, came neere, but yet perceivd not
80 Who made the ſound; the ruſhes, and the Reeds
Had ſo encompaſt it: I laide me downe
And liſtned to the words ſhe ſong, for then
Through a ſmall glade cut by the Fiſher men,
84 I ſaw it was your Daughter.
Iay. Pray goe on Sir?
Woo. She ſung much, but no ſence; onely I heard her
Repeat this often. *Palamon* is gone,
88 Is gone to'th wood to gather Mulberies,
Ile finde him out to morrow.
1. *Fr.* Pretty ſoule.
Woo. His ſhackles will betray him, hee'l be taken,

And what ſhall I doe then? Ile bring a beavy, [IV. 1]
A hundred blacke eyd Maides, that love as I doe
With Chaplets on their heads of Daffadillies,
With cherry-lips, and cheekes of Damaske Roſes,
And all wee'l daunce an Antique fore the Duke, 96
And beg his pardon; Then ſhe talk'd of you Sir;
That you muſt looſe your head to morrow morning,
And ſhe muſt gather flowers to bury you,
And ſee the houſe made handſome, then ſhe ſnng 100
Nothing but Willow, willow, willow, and betweene
Ever was, *Palamon*, faire *Palamon*,
And *Palamon*, was a tall yong man. The place
Was knee deepe where ſhe ſat; her careles Treſſes. 104
A wreake of bull-ruſh rounded; about her ſtucke
Thouſand freſh water flowers of ſeverall cullors.
That me thought ſhe appeard like the faire Nimph
That feedes the lake with waters, or as Iris 108
Newly dropt downe from heaven; Rings ſhe made
Of ruſhes that grew by, and to 'em ſpoke
The prettieſt poſies: Thus our true love's tide,
This you may looſe, not me, and many a one: 112
And then ſhe wept, and ſung againe, and ſigh'd,
And with the ſame breath ſmil'd, and kiſt her hand.

2. *Fr.* Alas what pitty it is?

Wooer. I made in to her. 116
She ſaw me, and ſtraight ſought the flood, I ſav'd her,
And ſet her ſafe to land: when preſently
She ſlipt away, and to the Citty made,
With ſuch a cry, and ſwiftnes, that beleeve me 120
Shee left me farre behinde her; three, or foure,
I ſaw from farre off croſſe her, one of 'em
I knew to be your brother, where ſhe ſtaid,
And fell, ſcarce to be got away: I left them with her. 124

Enter Brother, Daughter, and others.

And hether came to tell you: Here they are.

Daugh. May you never more enjoy the light, &c.

Is not this a fine Song?

Bro. O a very fine one. 128

Daugh.

[IV. 1] *Daugh.* I can ſing twenty more.
Bro. I thinke you can,
Daugh Yes truely can I, I can ſing the Broome,
132 And Bony Robin. Are not you a tailour?
Bro. Yes,
Daugh. Wher's my wedding Gowne?
Bro. Ile bring it to morrow.
136 *Daugh.* Doe, very rarely, I muſt be abroad elſe
To call the Maides, and pay the Minſtrels
For I muſt looſe my Maydenhead by cocklight
Twill never thrive elſe.
140 *O faire, oh ſweete, &c.* *Singes.*
Bro. You muſt ev'n take it patiently.
Iay. Tis true,
Daugh. Good 'ev'n, good men, pray did you ever heare
144 Of one yong *Palamon?*
Iay. Yes wench we know him.
Daugh. Is't not a fine yong Gentleman?
Iay. Tis, Love.
148 *Bro.* By no meane croſſe her, ſhe is then diſtemperd
For worſe then now ſhe ſhowes.
1. *Fr.* Yes, he's a fine man.
Daugh. O, is he ſo? you have a Siſter.
152 1. *Fr.* Yes·
Daugh. But ſhe ſhall never have him, tell her ſo,
For a tricke that I know, y'had beſt looke to her,
For if ſhe ſee him once, ſhe's gone, ſhe's done,
156 And undon in an howre. All the young Maydes
Of our Towne are in love with him, but I laugh at 'em
And let 'em all alone, Is't not a wiſe courſe?
1. *Fr.* Yes. (by him,
160 *Daugh.* There is at leaſt two hundred now with child
There muſt be fowre; yet I keepe cloſe for all this,
Cloſe as a Cockle; and all theſe muſt be Boyes,
He has the tricke on't, and at ten yeares old
164 They muſt be all gelt for Muſitians,
And ſing the wars of *Theſeus.*
2. *Fr.* This is ſtrange.

Daugh. As ever you heard, but ſay nothing. [IV. 1]
1. *Fr.* No. (him, 168
Daugh. They come from all parts of the Dukedome to
Ile warrant ye, he had not ſo few laſt night
As twenty to diſpatch, hee'l tickl't up
In two howres, if his hand be in. 172
Iay. She's loſt
Paſt all cure.
Bro. Heaven forbid man.
Daugh. Come hither, you are a wiſe man. 176
1. *Fr.* Do's ſhe know him?
1. *Fr.* No, would ſhe did.
Daugh. You are maſter of a Ship?
Iay. Yes. 180
Daugh. Wher's your Compaſſe?
Iay. Heere.
Daugh. Set it too'th North.
And now direct your courſe to'th wood, wher *Palamon* 184
Lyes longing for me; For the Tackling
Let me alone; Come waygh my hearts, cheerely.
All. Owgh, owgh, owgh, tis up, the wind's faire, top the
Bowling, out with the maine ſaile, wher's your 188
Whiſtle Maſter?
Bro. Lets get her in.
Iay. Vp to the top Boy.
Bro. Wher's the Pilot? 192
1. *Fr.* Heere,
Daugh. What ken'ſt thou?
2. *Fr.* A faire wood.
Daugh. Beare for it maſter: take about: *Singes.* 196
When Cinthia with her borrowed light, &c. *Exeunt.*

Scæna 2. *Enter Emilia alone, with 2. Pictures.* [IV. 2]

Emilia. Yet I may binde thoſe wounds up, that muſt
And bleed to death for my ſake elſe; Ile chooſe, (open
And end their ſtrife: Two ſuch yong hanſom men
Shall never fall for me, their weeping Mothers, 4
Following the dead cold aſhes of their Sonnes
Shall never curſe my cruelty: Good heaven,

What

[I V. 2] What a ſweet face has *Arcite*? if wiſe nature
8 With all her beſt endowments, all thoſe beuties
She ſowes into the birthes of noble bodies,
Were here a mortall woman, and had in her
The coy denialls of yong Maydes, yet doubtles,
12 She would run mad for this man: what an eye?
Of what a fyry ſparkle, and quick ſweetnes,
Has this yong Prince? Here Love himſelfe ſits ſmyling,
Iuſt ſuch another wanton *Ganimead*,
16 Set Love a fire with, and enforcd the god
Snatch up the goodly Boy, and ſet him by him
A ſhining conſtellation: What a brow,
Of what a ſpacious Majeſty he carries?
20 Arch'd like the great eyd *Iuno's*, but far ſweeter,
Smoother then *Pelops* Shoulder? Fame and honour
Me thinks from hence, as from a Promontory
Pointed in heaven, ſhould clap their wings, and ſing
24 To all the under world, the Loves, and Fights
Of gods, and ſueh men neere 'em. *Palamon*,
Is but his foyle, to him, a meere dull ſhadow,
Hee's ſwarth, and meagre, of an eye as heavy
28 As if he had loſt his mother; a ſtill temper,
No ſtirring in him, no alacrity,
Of all this ſprightly ſharpenes, not a ſmile;
Yet theſe that we count errours may become him:
32 *Narciſſus* was a ſad Boy, but a heavenly:
Oh who can finde the bent of womans fancy?
I am a Foole, my reaſon is loſt in me,
I have no choice, and I have ly'd ſo lewdly
36 That women ought to beate me. On my knees
I aske thy pardon: *Palamon*, thou art alone,
And only beutifull, and theſe the eyes,
Theſe the bright lamps of beauty, that command
40 And threaten Love, and what yong Mayd dare croſſe 'em
What a bold gravity, and yet inviting
Has this browne manly face? O Love, this only
From this howre is Complexion: Lye there *Arcite*,
44 Thou art a changling to him, a meere Gipſey.

And

And this the noble Bodie: I am ſotted, [IV. 2]
Vtterly loſt: My Virgins faith has fled me.
For if my brother but even now had ask'd me
Whether I lov'd, I had run mad for *Arcite*, 48
Now if my Siſter; More for *Palamon*,
Stand both together: Now, come aske me Brother,
Alas, I know not: aske me now ſweet Siſter,
I may goe looke; What a meere child is *Fancie*, 52
That having two faire gawdes of equall ſweetneſſe,
Cannot diſtinguiſh, but muſt crie for both.

Enter Emil. and Gent.

Emil. How now Sir?
Gent. From the Noble Duke your Brother 56
Madam, I bring you newes: The Knights are come.
Emil. To end the quarrell?
Gent. Yes.
Emil. Would I might end firſt: 60
What ſinnes have I committed, chaſt *Diana*,
That my unſpotted youth muſt now be ſoyld
With blood of *Princes*? and my Chaſtitie
Be made the Altar, where the lives of Lovers, 64
Two greater, and two better never yet
Made mothers joy, muſt be the ſacrifice
To my unhappy Beautie?

Enter Theſeus, Hipolita, Perithous and attendants.

Theſeus. Bring 'em in quickly, 68
By any meanes, I long to ſee'em.
Your two contending Lovers are return'd,
And with them their faire Knights: Now my faire Siſter,
You muſt love one of them. 72
Emil. I had rather both,
So neither for my ſake ſhould fall untimely

Enter Meſſengers. Curtis.

Theſ. Who ſaw'em?
Per. I a while. 76
Gent. And I.
Theſ. From whence come you Sir?
Meſſ. From the Knights.

Theſ.

[IV. 2] *Theſ.* Pray ſpeake
You that have ſeene them, what they are.
Meſſ. I will Sir,
And truly what I thinke: Six braver ſpirits
84 Then theſe they have brought, (if we judge by the outſide)
I never ſaw, nor read of: He that ſtands
In the fitſt place with *Arcite*, by his ſeeming
Should be a ſtout man, by his face a Prince,
88 (His very lookes ſo ſay him) his complexion,
Nearer a browne, than blacke; ſterne, and yet noble,
Which ſhewes him hardy, feareleſſe, proud of dangers:
The circles of his eyes ſhow faire within him,
92 And as a heated Lyon, ſo he lookes;
His haire hangs long behind him, blacke and ſhining
Like Ravens wings: his ſhoulders broad, and ſtrong,
Armd long and round, and on his Thigh a Sword
96 Hung by a curious Bauldricke; when he frownes
To ſeale his will with, better o'my conſcience
Was never Souldiers friend.
Theſ. Thou ha'ſt well deſcribde him,
100 *Per.* Yet a great deale ſhort
Me thinkes, of him that's firſt with *Palamon.*
Theſ. Pray ſpeake him friend.
Per. I gheſſe he is a Prince too,
104 And if it may be, greater; for his ſhow
Has all the ornament of honour in't:
Hee's ſomewhat bigger, then the Knight he ſpoke of,
But of a face far ſweeter; His complexion
108 Is (as a ripe grape) ruddy: he has felt
Without doubt what he fights for, and ſo apter
To make this cauſe his owne: In's face appeares
All the faire hopes of what he undertakes,
112 And when he's angry, then a ſetled valour
(Not tainted with extreames) runs through his body,
And guides his arme to brave things: Feare he cannot,
He ſhewes no ſuch ſoft temper, his head's yellow,
116 Hard hayr'd, and curld, thicke twind like Ivy tops,
Not to undoe with thunder; In his face

The liverie of the warlike Maide appeares, [IV. 2]
Pure red, and white, for yet no beard has bleſt him.
And in his rowling eyes, ſits victory,
As if ſhe ever ment to corect his valour:
His Noſe ſtands high, a Character of honour.
His red lips, after fights, are fit for Ladies.
Emil. Muſt theſe men die too?
Per. When he ſpeakes, his tongue
Sounds like a Trumpet; All his lyneaments
Are as a man would wiſh 'em, ſtrong, and cleane,
He weares a well-ſteeld Axe, the ſtaffe of gold,
His age ſome five and twenty.
Meſſ. Ther's another,
A little man, but of a tough ſoule, ſeeming
As great as any: fairer promiſes
In ſuch a Body, yet I never look'd on.
Per. O, he that's freckle fac'd?
Meſſ The ſame my Lord,
Are they not ſweet ones?
Per. Yes they are well.
Meſſ. Me thinkes,
Being ſo few, and well diſpoſd, they ſhow
Great, and fine art in nature, he's white hair'd,
Not wanton white, but ſuch a manly colour
Next to an aborne, tough, and nimble ſet,
Which ſhowes an active ſoule; his armes are brawny
Linde with ſtrong ſinewes: To the ſhoulder peece,
Gently they ſwell, like women new conceav'd,
Which ſpeakes him prone to labour, never fainting
Vnder the waight of Armes; ſtout harted, ſtill,
But when he ſtirs, a Tiger; he's gray eyd,
Which yeelds compaſſion where he conquers: ſharpe
To ſpy advantages, and where he finds 'em,
He's ſwift to make 'em his: He do's no wrongs,
Nor takes none; he's round fac'd, and when he ſmiles
He ſhowes a Lover, when he frownes, a Souldier:
About his head he weares the winners oke,
And in it ſtucke the favour of his Lady:

His

[IV. 2] His age, ſome ſix and thirtie. In his hand
He beares a charging Staffe, emboſt with ſilver.
Theſ. Are they all thus?
Per. They are all the ſonnes of honour.
160 *Theſ.* Now as I have a ſoule I long to ſee'em.
Lady you ſhall ſee men fight now.
Hip. I wiſh it,
But not the cauſe my Lord; They would ſhow
164 Bravely about the Titles of two Kingdomes;
Tis pitty Love ſhould be ſo tyrannous:
O my ſoft harted Siſter, what thinke you?
Weepe not, till they weepe blood; Wench it muſt be.
168 *Theſ.* You have ſteel'd'em with your Beautie: honord
To you I give the Feild; pray order it, (Friend,
Fitting the perſons that muſt uſe it.
Per. Yes Sir.
172 *Theſ.* Come, Ile goe viſit 'em: I cannot ſtay,
Their fame has fir'd me ſo; Till they appeare,
Good Friend be royall.
Per. There ſhall want no bravery.
176 *Emilia.* Poore wench goe weepe, for whoſoever wins,
Looſes a noble Coſen, for thy ſins. *Exeunt.*

[IV. 3] Scæna 3. *Enter Iailor, Wooer, Doctor.*

Doct. Her diſtraction is more at ſome time of the Moone,
Then at other ſome, is it not?
Iay. She is continually in a harmeleſſe diſtemper, ſleepes
4 Little, altogether without appetite, ſave often drinking,
Dreaming of anorher world, and a better; and what
Broken peece of matter ſo'ere ſhe's about, the name
Palamon lardes it, that ſhe farces ev'ry buſines
Enter Daughter.
8 Withall, fyts it to every queſtion; Looke where
Shee comes, you ſhall perceive her behaviour.
Daugh. I have forgot it quite; The burden o'nt, was *downe*
A downe a, and pend by no worſe man, then
12 *Giraldo, Emilias* Schoolemaſter; he's as
Fantaſticall too, as ever he may goe upon's legs,
For in the next world will *Dido* ſee *Palamon,* and

Then will ſhe be out of love with *Eneas.* [IV. 3]
Doct. What ſtuff's here? pore ſoule. 16
Ioy. Ev'n thus all day long.
Daugh. Now for this Charme, that I told you of, you muſt
Bring a peece of ſilver on the tip of your tongue,
Or no ferry: then if it be your chance to come where 20
The bleſſed ſpirits,as the'rs a ſight now;we maids
That have our Lyvers, periſh'd, crakt to peeces with
Love, we ſhall come there, and doe nothing all day long
But picke flowers with Proſerpine, then will I make 24
Palamon a Noſegay, then let him marke me,—then.
Doct. How prettily ſhe's amiſſe? note her a little further.
Dau. Faith ile tell you, ſometime we goe to Barly breake,
We of the bleſſed; alas, tis a ſore life they have i'th 28
Thother place, ſuch burning, frying, boyling, hiſſing,
Howling, chattring, curſing, oh they have ſhrowd
Meaſure, take heede; if one be mad, or hang or
Drowne themſelves, thither they goe, *Iupiter* bleſſe 32
Vs, and there ſhall we be put in a Caldron of
Lead, and Vſurers greaſe, amongſt a whole million of
Cutpurſes, and there boyle like a Gamon of Bacon
That will never be enough. *Exit.* 36
Doct. How her braine coynes?
Daugh. Lords and Courtiers, that have got maids with
Child, they are in this place, they ſhall ſtand in fire up to the
Nav'le, and in yce up to'th hart, and there th'offending part 40
burnes, and the deceaving part freezes; in troth a very greevous puniſhment, as one would thinke, for ſuch a Trifle, beleve me one would marry a leaprous witch, to be rid on't
Ile aſſure you. 44
Doct. How ſhe continues this fancie? Tis not an engraffed
Madneſſe, but a moſt thicke, and profound mellencholly.
Daugh. To heare there a proud Lady, and a proud Citty
wiffe, howle together: I were a beaſt and il'd call it good 48
ſport: one cries, o this ſmoake, another this fire; One cries, o,
that ever I did it behind the arras.and then howles; th'other
curſes a ſuing fellow and her garden houſe.
Sings. *I will be true, my ſtars, my fate, &c.* *Exit. Daugh.* 52
Iaylor.

[IV. 3] *Iay.* What thinke you of her Sir? (miniſter to.
Doct. I think ſhe has a perturbed minde, which I cannot
Iay. Alas, what then?
56 *Doct.* Vnderſtand you, ſhe ever affected any man, ere
She beheld *Palamon*?
Iay. I was once Sir, in great hope, ſhe had fixd her
Liking on this gentleman my friend. (great
60 *Woo.* I did thinke ſo too, and would account I had a
Pen-worth on't, to give halfe my ſtate, that both
She and I at this preſent ſtood unfainedly on the
Same tearmes. (the
64 *Do.* That intemprat ſurfeit of her eye, hath diſtemperd
Other ſences, they may returne and ſettle againe to
Execute their preordaind faculties, but they are
Now in a moſt extravagant vagary. This you
68 Muſt doe, Confine her to a place, where the light
May rather ſeeme to ſteale in, then be permitted; take
Vpon you (yong Sir her friend) the name of
Palamon, ſay you come to eate with her, and to
72 Commune of Love; this will catch her attention, for
This her minde beates upon; other objects that are
Inſerted tweene her minde and eye, become the prankes
And friskins of her madnes; Sing to her, ſuch greene
76 Songs of Love, as ſhe ſayes *Palamon* hath ſung in
Priſon; Come to her, ſtucke in as ſweet flowers, as the
Seaſon is miſtres of, and thereto make an addition of
Som other compounded odours, which are grateful to the
80 Sence: all this ſhall become *Palamon*, for *Palamon* can
Sing, and *Palamon* is ſweet, and ev'ry good thing, deſire
To eate with her, crave her, drinke to her, and ſtill
Among, intermingle your petition of grace and acceptance
84 Into her favour: Learne what Maides have beene her
Companions, and play-pheeres, and let them repaire to
Her with *Palamon* in their mouthes, and appeare with
Tokens, as if they ſuggeſted for him, It is a falſehood
88 She is in, which is with faſehoods to be combated.
This may bring her to eate, to ſleepe, and reduce what's
Now out of ſquare in her, into their former law, and

Regiment; I have ſeene it approved, how many times [IV. 3]
I know not, but to make the number more, I have 92
Great hope in this. I will betweene the paſſages of
This project, come in with my applyance: Let us
Put it in execution; and haſten the ſucceſſe, which doubt not
Will bring forth comfort. *Floriſh. Exeunt.* 96

Actus Quintus. [V. 1]

Scæna 1. *Enter Theſius, Perithous, Hipolita, attendants.*

Theſ. Now let'em enter, and before the gods
Tender their holy prayers: Let the Temples
Burne bright with ſacred fires, and the Altars
In hallowed clouds commend their ſwelling Incenſe 4
To thoſe above us: Let no due be wanting,
Floriſh of Cornets.
They have a noble worke in hand, will honour
The very powers that love 'em.
Enter Palamon and Arcite, and their Knights.
Per Sir they enter. 8
Theſ. You valiant and ſtrong harted Enemies
You royall German foes, that this day come
To blow that nearneſſe out that flames betweene ye;
Lay by your anger for an houre, and dove-like 12
Before the holy Altars of your helpers
(The all feard gods) bow downe your ſtubborne bodies,
Your ire is more than mortall; So your helpe be,
And as the gods regard ye, fight with Iuſtice, 16
I le leave you to your prayers, and betwixt ye
I part my wiſhes.
Per. Honour crowne the worthieſt.
Exit Theſeus, and his traine.
Pal. The glaſſe is running now that cannot finiſh 20
Till one of us expire: Thinke you but thus,
That were there ought in me which ſtrove to ſhow
Mine enemy in this buſineſſe, wer't one eye
Againſt another: Arme oppreſt by Arme: 24

[V. 1] I would deſtroy th'offender, Coz, I would
Though parcell of my ſelfe: Then from this gather
How I ſhould tender you.
28 *Arc.* I am in labour
To puſh your name, your auncient love, our kindred
Out of my memory; and i'th ſelfe ſame place
To ſeate ſomething I would confound: So hoyſt we
32 The ſayles, that muſt theſe veſſells port even where
The heavenly Lymiter pleaſes.
Pal. You ſpeake well;
Before I turne, Let me embrace thee Coſen
36 This I ſhall never doe agen.
Arc. One farewell.
Pal. Why let it be ſo: Farewell Coz.
Exeunt Palamon and his Knights.
Arc. Farewell Sir;
40 Knights, Kinſemen, Lovers, yea my Sacrifices
True worſhippers of Mars, whoſe ſpirit in you
Expells the ſeedes of feare, and th'apprehenſion
Which ſtill is farther off it, Goe with me
44 Before the god of our profeſſion: There
Require of him the hearts of Lyons, and
The breath of Tigers, yea the fearceneſſe too,
Yea the ſpeed alſo, to goe on, I meane:
48 Elſe wiſh we to be Snayles; you know my prize
Muſt be drag'd out of blood, force and great ſeate
Muſt put my Garland on, where ſhe ſtickes
The Queene of Flowers: our interceſſion then
52 Muſt be to him that makes the Campe, a Ceſtron
Brymd with the blood of men: give me your aide
And bend your ſpirits towards him. *They kneele.*
Thou mighty one, that with thy power haſt turnd
56 Greene Nepture into purple.
Comets prewarne, whoſe havocke in vaſte Feild
Vnearthed skulls proclaime, whoſe breath blowes downe,
The teeming Ceres foyzon, who doſt plucke
60 With hand armenypotent from forth blew clowdes,
The maſond Turrets, that both mak'ſt, and break'ſt

The

The ſtony girthes of Citties: me thy puple, [V. 1]
Yongeſt follower of thy Drom, inſtruct this day
With military skill, that to thy lawde 64
I may advance my Streamer, and by thee,
Be ſtil'd the Lord o'th day, give me great Mars
Some token of thy pleaſure.

Here they fall on their faces as formerly, and there is heard clanging of Armor, with a ſhort Thunder as the burſt of a Battaile, whereupon they all riſe and bow to the Altar.

O Great Corrector of enormous times, 68
Shaker of ore-rank States, thou grand decider
Of duſtie, and old tytles, that healſt with blood
The earth when it is ſicke, and curſt the world
O'th plureſie of people; I doe take 72
Thy ſignes auſpiciouſly, and in thy name
To my deſigne; march boldly, let us goe. *Exeunt.*

Enter Palamon and his Knights, with the former obſervance.

Pal. Our ſtars muſt gliſter with new fire, or be
To daie extinct; our argument is love, 76
Which if the goddeſſe of it grant, ſhe gives
Victory too, then blend your ſpirits with mine,
You, whoſe free nobleneſſe doe make my cauſe
Your perſonall hazard; to the goddeſſe *Venus* 80
Commend we our proceeding, and implore
Her power unto our partie. *Here they kneele as formerly.*
Haile Soveraigne Queene of ſecrets, who haſt power
To call the feirceſt Tyrant from his rage; 84
And weepe unto a Girle; that ha'ſt the might
Even with an ey-glance, to choke *Marſis* Drom
And turne th'allarme to whiſpers, that canſt make
A Criple floriſh with his Crutch, and cure him 88
Before *Apollo*; that may'ſt force the King
To be his ſubjects vaſſaile, and induce
Stale gravitie to daunce, the pould Bachelour
Whoſe youth like wanton Boyes through Bonfyres 92
Have skipt thy flame, at ſeaventy, thou canſt catch
And make him to the ſcorne of his hoarſe throate

Abuſe

[V. 1] Abuſe yong laies of love; what godlike power
96 Haſt thou not power upon? To *Phœbus* thou
Add'ſt flames, hotter then his the heavenly fyres
Did ſcortch his mortall Son, thine him; the huntreſſe
All moyſt and cold, ſome ſay began to throw
100 Her Bow away, and ſigh: take to thy grace
Me thy vowd Souldier, who doe beare thy yoke
As t'wer a wreath of Roſes, yet is heavier
Then Lead it ſelfe, ſtings more than Nettles;
104 I have never beene foule mouthd againſt thy law,
Nev'r reveald ſecret, for I knew none; would not
Had I kend all that were; I never practiſed
Vpon mans wife, nor would the Libells reade
108 Of liberall wits: I never at great feaſtes
Sought to betray a Beautie, but have bluſh'd
At ſimpring Sirs that did: I have beene harſh
To large Confeſſors, and have hotly ask'd them
112 If they had Mothers, I had one, a woman,
And women t'wer they wrong'd. I knew a man
Of eightie winters, this I told them, who
A Laſſe of foureteene brided; twas thy power
116 To put life into duſt, the aged Crampe
Had ſcrew'd his ſquare foote round,
The Gout had knit his fingers into knots,
Torturing Convulſions from his globie eyes,
120 Had almoſt drawne their ſpheeres, that what was life
In him ſeem'd torture: this Anatomie
Had by his yong faire pheare a Boy, and I
Beleev'd it was his, for ſhe ſwore it was,
124 And who would not beleeve her? briefe I am
To thoſe that prate and have done; no Companion
To thoſe that boaſt and have not; a defyer
To thoſe that would and cannot; a Rejoycer,
128 Yea him I doe not love, that tells cloſe offices
The fowleſt way, nor names concealements in
The boldeſt language, ſuch a one I am,
And vow that lover never yet made ſigh
132 Truer then I. O then moſt ſoft ſweet goddeſſe

Give me the victory of this queſtion, which [V. 1]
Is true loves merit, and bleſſe me with a ſigne
Of thy great pleaſure.

Here Muſicke is heard, Doves are ſeene to flutter, they fall againe upon their faces, then on their knees.

Pal. O thou that from eleven, to ninetie raign'ſt 136
In mortall boſomes, whoſe chaſe is this world
And we in heards thy game; I give thee thankes
For this faire Token, which being layd unto
Mine innocent true heart, armes in aſſurance *They bow.* 140
My body to this buſineſſe: Let us riſe
And bow before the goddeſſe: Time comes on: *Exeunt.*

Still Muſicke of Records.

Enter Emilia *in white, her haire about her ſhoulders, a wheaten wreath: One in white holding up her traine, her haire ſtucke with flowers: One before her carrying a ſilver Hynde, in whic his conveyd Incenſe and ſweet odours, which being ſet upon the Altar her maides ſtanding a looſe, ſhe ſets fire to it, then they curtſey and kneele.*

Emilia. O ſacred, ſhadowie, cold and conſtant Queene,
Abandoner of Revells, mute contemplative, 144
Sweet, ſolitary, white as chaſte, and pure
As windefand Snow, who to thy femall knights
Alow'ſt no more blood than will make a bluſh,
Which is their orders robe. I heere thy Prieſt 148
Am humbled fore thine Altar, O vouchſafe
With that thy rare greene eye, which never yet
Behe!d thing maculate, looke on thy virgin,
And ſacred ſilver Miſtris, lend thine eare 152
(Which nev'r heard ſcurrill terme, into whoſe port
Ne're entred wanton ſound,) to my petition
Seaſond with holy feare; This is my laſt
Of veſtall office, I am bride habited, 156
But mayden harted, a husband I have pointed,
But doe not know him, out of two, I ſhould
Chooſe one, and pray for his ſucceſſe, but I
Am guiltleſſe of election of mine eyes, 160
Were I to looſe one, they are equall precious,

[V. 1] I could doombe neither, that which periſh'd ſhould
Goe too't unſentenc'd : Therefore moſt modeſt Queene,
164 He of the two Pretenders, that beſt loves me
And has the trueſt title in't, Let him
Take off my wheaten Gerland, or elſe grant
The fylē and qualitie I hold, I may
168 Continue in thy Band.

Here the Hynde vaniſhes under the Altar: and in the place aſcends a Roſe Tree, having one Roſe upon it.

See what our Generall of Ebbs and Flowes
Out from the bowells of her holy Altar
With ſacred act advances : But one Roſe,
172 If well inſpird, this Battaile ſhal confound
Both theſe brave Knights, and I a virgin flowre
Muſt grow alone unpluck'd.

Here is heard a ſodaine twang of Inſtruments, and the Roſe fals from the Tree.

The flowre is falne, the Tree deſcends : O Miſtris
176 Thou here diſchargeſt me, I ſhall be gather'd,
I thinke ſo, but I know not thine owne will;
Vnclaſpe thy Miſterie : I hope ſhe's pleas'd,
Her Signes were gratious.

They curtſey and Exeunt.

[V. 2] Scæna 2. *Enter Doctor, Iaylor and Wooer, in habite of Palamon.*

Doct. Has this advice I told you, done any good upon her?
Wooer. O very much; The maids that kept her company
Have halfe perſwaded her that I am *Palamon*; within this
4 Halfe houre ſhe came ſmiling to me, and asked me what I
Would eate, and when I would kiſſe her : I told her
Preſently, and kiſt her twice.
Doct. Twas well done; twentie times had bin far better,
8 For there the cure lies mainely
Wooer. Then ſhe told me
She would watch with me to night, for well ſhe knew
What houre my fit would take me.
12 *Doct.* Let her doe ſo,
And when your fit comes, fit her home,

And preſently. [V. 2]
Wooer. She would have me ſing.
Doctor. You did ſo? 16
Wooer. No.
Doct. Twas very ill done then,
You ſhould obſerve her ev'ry way.
Wooer. Alas 20
I have no voice Sir, to confirme her that way.
Doctor. That's all one, if yee make a noyſe,
If ſhe intreate againe, doe any thing,
Lye with her if ſhe aske you. 24
Iaylor. Hoa there *Doctor.*
Doctor. Yes in the waie of cure.
Iaylor But firſt by your leave
I'th way of honeſtie. 28
Doctor. That's but a niceneſſe,
Nev'r caſt your child away for honeſtie;
Cure her firſt this way, then if ſhee will be honeſt,
She has the path before her. 32
Iaylor. Thanke yee *Doctor.*
Doctor. Pray bring her in
And let's ſee how ſhee is.
Iaylor. I will, and tell her 36
Her *Palamon* ſtaies for her: But *Doctor,*
Me thinkes you are i'th wrong ſtill. *Exit Iaylor.*
Doct. Goe, goe: you Fathers are fine Fooles: her honeſty?
And we ſhould give her phyſicke till we finde that: 40
Wooer. Why, doe you thinke ſhe is not honeſt Sir?
Doctor. How old is ſhe?
Wooer. She's eighteene.
Doctor. She may be, 44
But that's all one, tis nothing to our purpoſe,
What ere her Father ſaies, if you perceave
Her moode inclining that way that I ſpoke of
Videlicet, the *way of fleſh*, you have me. 48
Wooer. Yet very well Sir.
Doctor. Pleaſe her appetite
And doe it home, it cures her *ipſo facto,*

The

[V. 2] The mellencholly humour that infects her.
Wooer. I am of your minde *Doctor.*
Enter Iaylor, Daughter, Maide.
Docter. You'l finde it ſo; ſhe comes, pray honour her.
Iaylor. Come, your Love *Palamon* ſtaies for you childe,
56 And has done this long houre, to viſite you.
Daughter. I thanke him for his gentle patience,
He's a kind Gentleman, and I am much bound to him,
Did you nev'r ſee the horſe he gave me?
60 *Iaylor.* Yes.
Daugh. How doe you like him?
Iaylor. He's a very faire one.
Daugh. You never ſaw him dance?
64 *Iaylor.* No.
Daugh. I have often.
He daunces very finely, very comely,
And for a Iigge, come cut and long taile to him,
68 He turnes ye like a Top.
Iaylor. That's fine indeede.
Daugh. Hee'l dance the Morris twenty mile an houre,
And that will founder the beſt hobby-horſe
72 (If I have any skill) in all the pariſh,
And gallops to the turne of *Light a'love,*
What thinke you of this horſe?
Iaylor. Having theſe vertues
76 I thinke he might be broght to play at Tennis.
Daugh. Alas that's nothing.
Iaylor. Can he write and reade too.
Daugh. A very faire hand, and caſts himſelfe th'accounts
80 Of all his hay and provender: That Hoſtler
Muſt riſe betime that cozens him; you know
The Cheſtnut Mare the Duke has?
Iaylor. Very well.
84 *Daugh.* She is horribly in love with him, poore beaſt,
But he is like his maſter coy and ſcornefull.
Iaylor. What dowry has ſhe?
Daugh. Some two hundred Bottles,
88 And twenty ſtrike of Oates; but hee'l ne're have her;

He

He liſpes in's neighing able to entice [V. 2]
A Millars Mare,
Hee'l be the death of her.
Doctor. What ſtuffe ſhe utters? 92
Iaylor. Make curtſie, here your love comes.
Wooer. Pretty ſoule
How doe ye? that's a fine maide, ther's a curtſie.
Daugh. Yours to command ith way of honeſtie; 96
How far is't now to'th end o'th world my Maſters?
Doctor. Why a daies Iorney wench.
Daugh. Will you goe with me?
Wooer. What ſhall we doe there wench? 100
Daugh. Why play at ſtoole ball,
What is there elſe to doe?
Wooer. I am content
If we ſhall keepe our wedding there: 104
Daugh. Tis true
For there I will aſſure you, we ſhall finde
Some blind Prieſt for the purpoſe, that will venture
To marry us, for here they are nice, and fooliſh; 108
Beſides my father muſt be hang'd to morrow
And that would be a blot i'th buſineſſe
Are not you *Palamon*?
Wooer. Doe not you know me? 112
Daugh. Yes, but you care not for me; I have nothing
But this pore petticoate, and too corſe Smockes.
Wooer. That's all one, I will have you.
Daugh. Will you ſurely? 116
Wooer. Yes by this faire hand will I.
Daugh. Wee'l to bed then.
Wooer. Ev'n when you will.
Daugh. O Sir, you would faine be nibling. 120
Wooer. Why doe you rub my kiſſe off?
Daugh. Tis a ſweet one,
And will perfume me finely againſt the wedding.
Is not this your Coſen *Arcite*? 124
Doctor. Yes ſweet heart,
And I am glad my Coſen *Palamon*

Has

[V. 2] Has made ſo faire a choice.
128 *Daugh.* Doe you thinke hee'l have me?
Doctor. Yes without doubt.
Daugh. Doe you thinke ſo too?
Iaylor. Yes. (growne,
132 *Daugh.* We ſhall have many children: Lord, how y'ar
My *Palamon* I hope will grow too finely
Now he's at liberty: Alas poore Chicken
He was kept downe with hard meate, and ill lodging
136 But ile kiſſe him up againe.
Enter a Meſſenger.
Meſſ. What doe you here, you'l looſe the nobleſt ſight
That ev'r was ſeene.
Iaylor. Are they i'th Field?
140 *Meſſ.* They are
You beare a charge there too.
Iaylor. Ile away ſtraight
I muſt ev'n leave you here.
144 *Docter.* Nay wee'l goe with you,
I will not looſe the Fight.
Iaylor. How did you like her?
Doctor. Ile warrant you within theſe 3. or 4. daies
148 Ile make her right againe. You muſt not from her
But ſtill preſerve her in this way.
Wooer. I will.
Doc. Lets get her in.
152 *Wooer.* Come ſweete wee'l goe to dinner
And then weele play at Cardes.
Daugh. And ſhall we kiſſe too?
Wooer. A hundred times
156 *Daugh.* And twenty.
Wooer. I and twenty.
Daugh. And then wee'l ſleepe together.
Doc. Take her offer.
160 *Wooer.* Yes marry will we.
Daugh. But you ſhall not hurt me.
Wooer. I will not ſweete.
Daugh. If you doe (Love) ile cry. *Floriſh Exeunt.*
Scæna.

Seæna 3. *Enter Theſeus, Hipolita, Emilia, Perithous: and* [V. 3]
ſome Attendants, T. Tucke: Curtis.

Emil. Ile no ſtep further.
Per. Will you looſe this ſight ?
Emil. I had rather ſee a wren hawke at a fly
Then this deciſion ev'ry; blow that falls 4
Threats a brave life, each ſtroake laments
The place whereon it fals, and ſounds more like
A Bell, then blade: I will ſtay here,
It is enough my hearing ſhall be puniſhd, 8
With what ſhall happen, gainſt the which there is
No deatſing, but to heare; not taint mine eye
With dread ſights, it may ſhun.
Pir. Sir, my good Lord 12
Your Siſter will no further.
Theſ. Oh ſhe muſt.
She ſhall ſee deeds of honour in their kinde,
Which ſometime ſhow well pencild. Nature now 16
Shall make, and act the Story, the beleife
Both ſeald with eye, and eare; you muſt be preſent,
You are the victours meede, the price, and garlond
To crowne the Queſtions title. 20
Emil. Pardon me,
If I were there, I'ld winke
Theſ. You muſt be there;
This Tryall is as t'wer i'th night, and you 24
The onely ſtar to ſhine.
Emil. I am extinct,
There is but envy in that light, which ſhowes
The one the other: darkenes which ever was 28
The dam of horrour, who do's ſtand accurſt
Of many mortall Millions, may even now
By caſting her blacke mantle over both
That neither could finde other, get her ſelfe 32
Some part of a good name, and many a murther
Set off wherto ſhe's guilty.
Hip. You muſt goe.
Emil, In faith I will not. 36

Theſ.

[V 3] *Theſ.* Why the knights muſt kindle
Their valour at your eye: know of this war
You are the Treaſure, and muſt needes be by
40 To give the Service pay.
Emil, Sir pardon me,
The tytle of a kingdome may be tride
Out of it ſelfe.
44 *Theſ.* Well, well then, at your pleaſure,
Thoſe that remaine with you, could wiſh their office
To any of their Enemies.
Hip. Farewell Siſter,
48 I am like to know your husband fore your ſelfe
By ſome ſmall ſtart of time, he whom the gods
Doe of the two know beſt, I pray them he
Be made your Lot.

Exeunt Theſeus, Hipolita, Perithous, &c.

52 *Emil. Arcite* is gently viſagd; yet his eye
Is like an Engyn bent, or a ſharpe weapon
In a ſoft ſheath; mercy, and manly courage
Are bedfellowes in his viſage: *Palamon*
56 Has a moſt menacing aſpect, his brow
Is grav'd, and ſeemes to bury what it frownes on,
Yet ſometime tis not ſo, but alters to
The quallity of his thoughts; long time his eye
60 Will dwell upon his object. Mellencholly
Becomes him nobly; So do's *Arcites* mirth,
But *Palamons* ſadnes is a kinde of mirth,
So mingled, as if mirth did make him ſad,
64 And ſadnes, merry; thoſe darker humours that
Sticke misbecomingly on others, on them
Live in faire dwelling.

Cornets. Trompets ſound as to a charge.

Harke how yon ſpurs to ſpirit doe incite
68 The Princes to their proofe, *Arcite* may win me,
And yet may *Palamon* wound *Arcite* to
The ſpoyling of his figure. O what pitty
Enough for ſuch a chance; if I were by
72 I might doe hurt, for they would glance their eies

a—Q1. 6

Toward my Seat, and in that motion might [V. 3]
Omit a ward, or forfeit an offence
Which crav'd that very time: it is much better
(*Cornets. a great cry and noice within crying a Palamon.*)
I am not there, oh better never borne 76
Then miniſter to ſuch harme, what is the chance?

Enter Servant.

Ser. The Crie's a *Palamon.*
Emil. Then he has won: Twas ever likely,
He lookd all grace and ſucceſſe, and he is 80
Doubtleſſe the prim'ſt of men: I pre'thee run
And tell me how it goes.

Showt, and Cornets: Crying a Palamon.

Ser. Still *Palamon.*
Emil. Run and enquire, poore Servant thou haſt loſt, 84
Vpon my right ſide ſtill I wore thy picture,
Palamons on the leff, why ſo, I know not,
I had no end in't; elſe chance would have it ſo.

Another cry, and ſhowt within, and Cornets.

On the ſiniſter ſide, the heart lyes; *Palamon* 88
Had the beſt boding chance: This burſt of clamour
Is ſure th'end o'th Combat. *Enter Servant.*
Ser. They ſaide that *Palamon* had *Arcites* body
Within an inch o'th Pyramid, that the cry 92
Was generall a *Palamon*: But anon,
Th'Aſſiſtants made a brave redemption, and
The two bold Tytlers, at this inſtant are
Hand to hand at it. 96
Emil. Were they metamorphiſd
Both into one; oh why? there were no woman
Worth ſo compoſd a Man: their ſingle ſhare,
Their noblenes peculier to them, gives 100
The prejudice of diſparity values ſhortnes

Cornets. Cry within, Arcite, Arcite.

To any Lady breathing————More exulting?
Palamon ſtill?
Ser. Nay, now the ſound is *Arcite.* 104
Emil. I pre'thee lay attention to the Cry.

Cornets,

[V. 3] *Cornets. a great ſhowt and cry, Arcite, victory.*
Set both thine eares to'th buſines.
Ser. The cry is
108 *Arcite*, and victory, harke *Arcite*, victory,
The Combats conſummation is proclaim'd
By the wind Inſtruments.
Emil. Halfe ſights ſaw
112 That *Arcite* was no babe; god's lyd, his richnes
And coſtlines of ſpirit look't through him, it could
No more be hid in him, then fire in flax,
Then humble banckes can goe to law with waters,
116 That drift windes, force to raging: I did thinke
Good *Palamon* would miſcarry, yet I knew not
Why I did thinke ſo; Our reaſons are not prophets
When oft our fancies are: They are comming off:
120 Alas poore *Palamon.* *Cornets.*
Enter Theſeus, Hipolita, Pirithous, Arcite as victor, and attendants, &c.
Theſ. Lo, where our Siſter is in expectation,
Yet quaking, and unſetled: Faireſt *Emily*,
The gods by their divine arbitrament
124 Have given you this Knight, he is a good one
As ever ſtrooke at head: Give me your hands;
Receive you her, you him, be plighted with
A love that growes, as you decay;
128 *Arcite. Emily*,
To buy you, I have loſt what's deereſt to me,
Save what is bought, and yet I purchaſe cheapely,
As I doe rate your value.
132 *Theſ.* O loved Siſter,
He ſpeakes now of as brave a Knight as ere
Did ſpur a noble Steed: Surely the gods
Would have him die a Batchelour, leaſt his race
136 Should ſhew i'th world too godlike: His behaviour
So charmd me, that me thought *Alcides* was
To him a ſow of lead: if I could praiſe
Each part of him to'th all; I have ſpoke, your *Arcite*
40 Did not looſe by't; For he that was thus good

Encountred yet his Better, I have heard [V. 3]
Two emulous Philomels, beate the eare o'th night
With their contentious throates, now one the higher,
Anon the other, then againe the firſt, 144
And by and by out breaſted, that the ſence
Could not be judge betweene 'em : So it far'd
Good ſpace betweene theſe kineſmen ; till heavens did
Make hardly one the winner : weare the Girlond 148
With joy that you have won : For the ſubdude,
Give them our preſent Iuſtice, ſince I know
Their lives but pinch 'em ; Let it here be done :
The Sceane's not for our ſeeing, goe we hence, 152
Right joyfull, with ſome ſorrow. Arme your prize,
I know you will not looſe her : *Hipolita*
I ſee one eye of yours conceives a teare
The which it will deliver. *Floriſh.* 156
Emil. Is this wynning?
Oh all you heavenly powers where is you mercy?
But that your wils have ſaide it muſt be ſo,
And charge me live to comfort this unfriended, 160
This miſerable Prince, that cuts away
A life more worthy from him, then all women ;
I ſhould, and would die too.
Hip. Infinite pitty 164
That fowre ſuch eies ſhould be ſo fixd on one
That two muſt needes be blinde fort.
Theſ. So it is. *Exeunt.*

Scæna 4. *Enter Palamon and his Knightes pyniond: Iaylor,* [V. 4]
Executioner &c. Gard.
Ther's many a man alive, that hath out liv'd
The love o'th people, yea i'th ſelfeſame ſtate
Stands many a Father with his childe ; ſome comfort
We have by ſo conſidering : we expire 4
And not without mens pitty. To live ſtill,
Have their good wiſhes, we prevent
The loathſome miſery of age, beguile
The Gowt and Rheume, that in lag howres attend 8
For grey approachers ; we come towards the gods

Yong

[V. 4] Yong, and unwapper'd not, halting under Crymes
Many and ſtale: that ſure ſhall pleaſe the gods
12 Sooner than ſuch, to give us Nectar with 'em,
For we are more cleare Spirits. My deare kinſemen.
Whoſe lives (for this poore comfort) are laid downe,
You have ſould 'em too too cheape.
16 1 *K.* What ending could be
Of more content? ore us the victors have
Fortune, whoſe title is as momentary,
As to us death is certaine: A graine of honour
20 They not ore'-weigh us.
2. *K.* Let us bid farewell;
And with our patience, anger tottring Fortune,
Who at her certain'ſt reeles.
24 3. *K.* Come? who begins?
Pal. Ev'n he that led you to this Banket, ſhall
Taſte to you all: ah ha my Friend, my Friend,
Your gentle daughter gave me freedome once;
28 You'l ſee't done now for ever: pray how do'es ſhe?
I heard ſhe was not well; her kind of ill
gave me ſome ſorrow.
Iaylor. Sir ſhe's well reſtor'd,
32 And to be marryed ſhortly.
Pal. By my ſhort life
I am moſt glad on't; Tis the lateſt thing
I ſhall be glad of, pre'thee tell her ſo:
36 Commend me to her, and to peece her portion
Tender her this.
1. *K.* Nay lets be offerers all.
2. *K.* Is it a maide?
40 *Pal.* Verily I thinke ſo,
A right good creature, more to me deſerving
Then I can quight or ſpeake of.
All K. Commend us to her. *They give their purſes.*
44 *Iaylor.* The gods requight you all,
And make her thankefull.
Pal. Adiew; and let my life be now as ſhort,
As my leave taking. *Lies on the Blocke.*

1. *K.* Leade couragiour Coſin. [V. 4]
1. 2. *K.* Wee'l follow cheerefully.

A great noiſe within crying, run, ſave hold:
Enter in haſt a Meſſenger.

Meſſ. Hold, hold, O hold, hold, hold.

Enter Pirithous in haſte.

Pir. Hold hoa: It is a curſed haſt you made
If you have done ſo quickly: noble *Palamon,*
The gods will ſhew their glory in a life.
That thou art yet to leade.
Pal. Can that be,
When *Venus* I have ſaid is falſe? How doe things fare?
Pir. Ariſe great Sir, and give the tydings eare
That are moſt early ſweet, and bitter.
Pal. What
Hath wakt us from our dreame?
Pir. Liſt then: your Coſen
Mounted upon a Steed that *Emily*
Did firſt beſtow on him, a blacke one, owing
Not a hayre worth of white, which ſome will ſay
Weakens his price, and many will not buy
His goodneſſe with this note: Which ſuperſtition
Heere findes allowance: On this horſe is *Arcite*
Trotting the ſtones of *Athens,* which the *Calkins*
Did rather tell, then trample; for the horſe
Would make his length a mile, if't pleaſ'd his Rider
To put pride in him: as he thus went counting
The flinty pavement, dancing as t'wer to'th Muſicke
His owne hooſes made; (for as they ſay from iron
Came Muſickes origen) what envious Flint,
Cold as old *Saturne,* and like him poſſeſt
With fire malevolent, darted a Sparke
Or what feirce ſulphur elſe, to this end made,
I comment not; the hot horſe, hot as fire
Tooke Toy at this, and fell to what diſorder
His power could give his will, bounds, comes on end,
Forgets ſchoole dooing, being therein traind,
And of kind mannadge, pig-like he whines

At

[V. 4] At the ſharpe Rowell, which he freats at rather
84 Then any jot obaies; ſeekes all foule meanes
Of boyſtrous and rough Iadrie, to diſ-ſeate
His Lord, that kept it bravely: when nought ſerv'd,
When neither Curb would cracke, girthbreake nor diſſring (plunges
88 Diſ-roote his Rider whence he grew, but that
He kept him tweene his legges, on his hind hooſes on end he ſtands
That *Arcites* leggs being higher then his head
92 Seem'd with ſtrange art to hang: His victors wreath
Even then fell off his head: and preſently
Backeward the Iade comes ore, and his full poyze
Becomes the Riders loade: yet is he living,
96 But ſuch a veſſell tis, that floates but for
The ſurge that next approaches: he much deſires
To have ſome ſpeech with you: Loe he appeares.

Enter Theſeus, Hipolita, Emilia, Arcite, in a chaire.

Pal. O miſerable end of our alliance
100 The gods are mightie *Arcite*, if thy heart,
Thy worthie, manly heart be yet unbroken
Give me thy laſt words, I am *Palamon*,
One that yet loves thee dying.
104 *Arc.* Take *Emilia*
And with her, all the worlds joy: Reach thy hand
Farewell: I have told my laſt houre; I was falſe,
Yet never treacherous: Forgive me Coſen:
108 One kiſſe from faire *Emilia*: Tis done:
Take her: I die.
Pal. Thy brave ſoule ſeeke *Elizium*. (thee,
Emil. Ile cloſe thine eyes Prince; bleſſed ſoules be with
112 Thou art a right good man, and while I live,
This day I give to teares.
Pal. And I to honour.
Theſ. In this place firſt you fought: ev'n very here
116 I ſundred you, acknowledge to the gods
Our thankes that you are living:
His part is playd, and though it were too ſhort
He did it well: your day is lengthned, and,

The

The bliſſefull dew of heaven do's arowze you. [V. 4]
The powerfull *Venus*, well hath grac'd her Altar,
And given you your love: Our Maſter *Mars*
Haſt vouch'd his Oracle, and to *Arcite* gave
The grace of the Contention: So the Deities 124
Have ſhewd due juſtice: Beare this hence.
Pal. O Coſen,
That we ſhould things deſire, which doe coſt us
The loſſe of our deſire; That nought could buy 128
Deare love, but loſſe of deare love.
Theſ. Never Fortune
Did play a ſubtler Game: The conquerd triumphes,
The victor has the Loſſe: yet in the paſſage, 132
The gods have beene moſt equall: *Palamon*,
Your kinſeman hath confeſt the right o'th Lady
Did lye in you, for you firſt ſaw her, and
Even then proclaimd your fancie: He reſtord her 136
As your ſtolne Iewell, and deſir'd your ſpirit
To ſend him hence forgiven; The gods my juſtice
Take from my hand, and they themſelves become
The Executioners: Leade your Lady off; 140
And call your Lovers from the ſtage of death,
Whom I adopt my Frinds. A day or two
Let us looke ſadly, and give grace unto
The Funerall of *Arcite*, in whoſe end 144
The viſages of Bridegroomes weele put on
And ſmile with *Palamon*; for whom an houre,
But one houre ſince, I was as dearely ſorry,
As glad of *Arcite*: and am now as glad, 148
As for him ſorry. O you heavenly Charmers,
What things you make of us? For what we lacke
We laugh, for what we have, are ſorry ſtill,
Are children in ſome kind. Let us be thankefull 152
For that which is, and with you leave diſpute
That are above our queſtion; Let's goe off,
And beare us like the time. *Floriſh. Exeunt.*

Epilogue.

EPILOGVE.

I Would now aske ye how ye like the Play,
But as it is with Schoole Boyes, cannot ſay,
I am cruell fearefull: pray yet ſtay a while,
And let me looke upon ye: No man ſmile?
Then it goes hard I ſee; He that has
Lov'd a yong hanſome wench then, ſhow his face:
Tis ſtrange if none be heere, and if he will
Againſt his Conſcience let him hiſſe, and kill
Our Market: Tis in vaine, I ſee to ſtay yee,
Have at the worſt can come, then; Now what ſay ye?
And yet miſtake me not: I am not bold
We have no ſuch cauſe. If the tale we have told
(For tis no other) any way content ye)
(For to that honeſt purpoſe it was ment ye)
We have our end; and ye ſhall have ere long
I dare ſay many a better, to prolong
Your old loves to us: we, and all our might,
Reſt at your ſervice, Gentlemen, good night.

Floriſh.

FINIS.

APPENDIX A.

A LIST OF ALL VARIATIONS

IN TEXT OF FOLIO, 1679, FROM ORIGINAL QUARTO, 1634.

THE PERSONS REPRESENTED IN THE PLAY.

Hymen,
Theseus,
Hippolita, } *Sisters to* Theseus
Emelia, }
Nymphs.
Three Queens,
Three valiant Knights,
Palamon, } *The two Noble Kinsmen, in*
Arcite, } *love with fair* Emelia

Perithous,
Jaylor,
His Daughter, *in love with* Palamon,
Countreymen,
VVenches,
A Taborer,
Gerrold, A Schoolmaster.

PROLOGUE

1. *Plays* [*om.* ,] | *Maiden heads* [*om.* ,] | *a*[-]*kin*,
2. *money gi'n*,
4. *Scenes*
6. *Tie*,
7. *Modesty*, | *retains*
8. *Maid* | *pains* ;
9. *I'm*
10. *breeder*,
11. *Learned*,
12. *'twixt* Po | Trent
13. Chaucer
14. *eternity*
15. *Nobleness*
16. *Child hear*, | *hiss*,
18. *under*[-]*ground*, *Oh*
19. *witless chaff* | *writer*
20. *blasts* | *Works*
21. *Than* Robin Hood[,] | *fear* | *bring* [*om.* ;]
22. *endless thing*[:]
24. *breathless*
25. *deep*
26. *tack*
27. *do* | *hear*
28. *Scænes* | *appear*
29. *hours travel.* | *sleep* :
30. *Play* | *keep*,
31. *perceive*
32. *thick*,

I. i. *Actus Primus. Scæna Prima.*

Torch | *before*[,] | *Flowers* :| *Nymph*, *encompass'd* | *between* | *Nymphs*, | *heads*.| Hippolita | *Bride* [*om.*,] | *Train*.

The SONG. Musick.

1. *sharp* | *gone*,
2. *royal* | *smells*
3. *hew*[,]
4. *Maiden-Pinks*,
5. *Daisies smell* [om. -] *less*,
7. *Prim* [om. -] *rose first born*,
8. *Harbinger*,
9. *dimm.*
10. *Oxlips* [*om.* ,]
11. *Marigolds* [*om.* ,] | *death-beds*
12. *Larks-heels trim.*
13. *dear* | *children* [*om.* :] *sweet*[,]
14. *Lie* | *Bridegrooms feet*[,]
16. *Angel* | *Air*,
17. *Bird fair*,
19. *slanderous Cuckooe*,
20. *boading* | *Clough hu*
21. *chatt'ring*

three Queens | *Black* | *vails stain'd*, | *Imperial Crowns.* | *first Queen falls down* | *foot* | | *second* | *foot* | Hippolita. | *third*

25. pities sake[,]
26. Hear [om. ,] and
27. sake[.]
28. fair
29. Hear
30. mark'd
31. honor
32. clear Virginity,
33. deed
34. o'th'Book
35. down
37. *Hip.*
42. three Queens, | Sovereigns fell
43. cruel | endur'd
44. Beaks | Kites,
45. Crows [om. ,] | foul field
46. burn
48. mortal loathsomness
49. winds
50. slain | pity
51. fear'd
52. turns | to th'
53. Chappel
54. boundless goodness
55. roof[;]
56. Lions | Bears,
58. kneel not[,]
62. for 'em[:]
65. Groom,
66. *Mars's Altar*[;] | fair ;
67. *Juno's Mantle*[,] | than
68. wreath
69. not thrash'd,
70. Cheek | kinsman
71. eyes) laid
73. thaw'd : Oh grief,
74. Fearful | devour.
75. Oh
77. he'll | power, | press
79. Oh | knees, | Widow,
80. Unto | Helmeted-*Belona*
81. Soldier
82. Troubl'd | *Turns away.*
83. *Hippolita*
84. hast slain
85. Sith - tusk'd - Bore ; | Arm
86. was't near
88. honor
89. stil'd | shrunk
90. bound | o'er-flowing ;
91. Soldieress
92. sternness | pity,
95. his [om.,] Love
96. Tenor | Dear Glass of Ladies[.]
97. scorch,
98. Under | shadow | cool
99. o'er | heads ;
101. weep e'r you fail ;
103. Than
105. i'th' | blood[-]ciz'd | swoln
105. Shewing | Teeth[,] | Moon
106. do.
107. Poor Lady [om. ,]
108. leif
109. I'm
111. Heart deep | distress :
112. I'll speak
113. Oh | was[,] | *Kneel*
114. Ice, | grief
115. form
117. *Emil.*
118. grief | cheek.
119. Oh
120. read | tears,
121. wrinkl'd pebbles | Glass stream
122. alack)
123. treasure | o'th'
126. me[;]
128. fool.
129. *Emil.*
130. feel, | rain
131. Knows
132. ground-piece
133. gainst | capital grief
134. heart[-]pierc'd
135. natural
136. beats | me[:]
137. counter[-]reflect 'gainst
138. warm | pity
140. to th' | jot
141. O'th' | ceremony.
142. Oh | celebration
143. than
145. Knowls | ear [om. ,] o'th' | do
146. more[,]
147. Than
148. than | *Jove*,
149. Soon | move[,] | As-prays do
150. touch[:] think, dear Duke think
151. slain
152. griefs
153. dear
154. for th'
155. Cords, | Drams
157. Been deaths | humane
158. shadow.
160. Lie blist'ring 'fore | Sun,
162. true[,]
164. do [om. ,] | *Creon*[.]
164. work | to th'
166. 'twill | form, | heats | morrow[,]
167. Then [om. ,] | bootless toil | it self,
168. its own
169. dretms,
171. clear.
173. Drunk
176. *Artesis*
177. out[,] | enterprize,
179. business,
180. dispatch
181. deed
182. wedlock.
184. Widows
187. grief
192. than
193. Than
196. Arms[,]
197. lock *Jove*
198. Moon-light
199. twining | sweetness
200. Upon | tastful Lips, | think
201. Kings[,] | blubber'd Queens,
202. feel'st
203. spurn | Oh
204. hour
207. Banquet
210. Suitor ; | think
211. th' abstaining
213. med'cine, | pluck
214. scandal
215. trial | Prayers,
217. vigor dumb,
218. business,
219. Shield | heart, | neck
220. Fee,
221. do | poor Queens
222. help
227. She | I'll
228. ask
231. intreating | self | do
232. kneel
233. Lead | gods
234. success, | return [om. ;]
235. celebration[;] Queens
237. banks | *Anly*

238. find
239. moiety | business,
240. Theme
241. kiss uppon | Lip,
242. Sweet keep | token ;
244. Farewel | Sister[;] |
245. Keep | Feast | hour
246. *Pyri.* Sir[,]
247. I'll | heels ; | solemnity
248. return.
249. Cosin
250. Budge | *Athens ;*
251. E'r
252. Ma e | farewel
253. dost | o'th'
254. *Mars*[.]
256. mortal[,]
257. godlike honors ;
258. Groan | Mast'ry.
260. subdu'd
261. Title ; | cheer
262. turn | our

I. ii. *Scæna Secunda.*

Enter Palamon *and* Arcite.

1. Dear | dearer | Love than
2. Cosin, | unhard'ned
3. City
4. *Thebs,*
5. gloss
6. keep
8. I'th' aid o'th' current, | sink,
10. stream, 'twould | Eddy
11. turn | drown ;
12. gain | weakness.
14. cry'd
15. School,
16. *Thebs ?* | weeds
17. o'th'
18. honor,
20. peace[,]
21. *Mars's* | scorn'd Altar ? | bleed
22. meet, | *Juno*
23. antient | *jealousie*
24. work,
25. retain
27. Than
28. *Arcite*[.]
29. Meet | ruin,
30. crancks [om. ,] | turns | *Thebs ?*
31. kinds :
32. do arouse | pity
33. th' unconsider'd
34. *Pal.* | pity
35. where[-]e'er | find
36. toil
37. paid | Ice | cool
38. *Arcite*[.] | 'Tis
39. speak of[,] this | virtue
40. *Thebs,*
41. keep | honors,
42. residing, | evil
43. colour ; | ev'ry
44. certain evil, | jump
46. meer
47. 'Tis
48. (Unless | fear
49. need
52. own
56. long[,] until
59. poor Chinn | 'tis | just
60. glass :
62 goe
63. street | foul ? | either
64. Team,
65. i'th' | poor slight
66. Need | Plantain ; | tips
67. toth'
68. Uncle
71. Heaven unfear'd,
73. Feavor,
76. own
77. win | glory on [; *so T. C. D. Qo.*]
78. fears
79. bloud
80. let | break
82. Clear spirited Cosin
83. Let's
84. loud | milk,
86. kinsmen
87. unless
89. think | ecchoes | deaf't
90. ears | Justice : | cries
91. again | throats, | not [om. :]
92. gods :
93. calls | leaden[-]footed
95. whipstock[,] | exclaim'd
96. whisper'd to
97. loudness | fury.
98. winds
99. what's
100. threats
101. defiance
102. Ruin | *Thebs,* | seal
104. approach[:]
105. fear | gods
106. terror | yet
107. own
108. dregg'd, | assur'd
110. unreason'd.
111. *Thebs,*
112. neutral | dishonor ;
116. wars afoot ?
117. fail
122. Let's
123. honor,
124. enemy came | bloud
128. o'th' | do
130. never[-]erring Arbitrator,

I. iii. *Scena Tertia.*

Enter Perithous, Hippolita, Emilia.

2. farewel ;
3. success
4. question[;]
5. Excess,
6. speed
7. hurts | Governors
9. needs | poor
10. yield | Maid,
11. affections [om. ,]
12. temper'd pieces, keep enthron'd
13. dear
14. Thanks | remember
15. all[-]Royal | speed
16. *Bellona* I'll solicite ;
17. State[,]
18. gifts | I"
19. advis'd
21. bosom :
22. been | we | weep
23. do'n | helms, | Sea,
24. broach'd | Women
25. eat
26. brine[,]
27. Spinsters,
28. ever[,]
31. *Exit* Pir.
33. Follows | sports
34. seriousness, | skill,
35. careless | gain
36. loss
37. o'er business
38. mind, | equal
39. dift'ring Twins ;
42. for't, | Cabin'd
43. poor a corner,
44. Peril
45. roaring
46. I'th' | dread'd,
47. Death's-self | lodg'd,
48. Fate

49. Ti'd, weav'd, intangl'd,
50. deep
51. out[-]worn, | think
52. himself
53. twain,
54. Justice,
55. Doubtless
58. enjoy'd.
59. enrich'd,
60. took | o'th' Moon
61. (Which
62. Was each eleven.
63. 'Twas *Flavia*[.]

Two Hearses ready with Palamon, *and* Arcite: *The three Queens.* Theseus, *and his Lords ready.*

64. Yes[,]
65. talk
66. season'd,
67. judgement[,] | needs
69. roots
70. she
71. Lov'd
72. do
73. souls
75. approv'd, | condemn'd
76. arraignment, | flower pluck
77. between
78. blossom)
79. she
80. *Phenix*[-]like
81. di'd
82. pattern
83. happily, | careless,
84. ear
85. stol'n | air, | humm'd on
86. musical Coynage[,] why[,] | Note
87. sojourn
88. rehearsal
89. fury [om.-] innocent
90. importments [-] bastard | end[;]
91. 'tween Maid, and Maid,
92. than | individual.
93. out
95. Maid
98. alack wea
99. believe
100. (Though [om. ,] | believe thy self)
101. sickly
102. loaths | longs[,]
104. said | Arm
106. kneel
107. than | *Pirathous*, possess
108. Throne
109. *Ewil.*
110. continue.

I. iv. *Scena Quarta.*

Battel struck within: then | *Retreat:* | Theseus | *Queens meet*

1. Star | dark.
2. Heaven | Earth
5. wish'd | *Amen* to't.
6. Th' impartial gods,
7. mortal Herd,
8. chastise: | find
9. honor
10. ceremony, | than
11. dear | supply't.
14. haste | adieu
15. look

Queens.

16. judg'd
17. *Thebs*
18. Nephews
19. By th' | *Mars*,
20. pair | smear'd | [*Daniel Qo.* succard *T. C. D. Qo.* smeard]
21. troops
22. mark
23. view:
24. enquir'd
27. 'Tis

Three Hearses ready.

29. been
30. 'twas
31. been recover'd;
32. have
35. Exceed | Wine | Surgeons
36. behoof,
37. than niggard waste, | concern
38. than *Thebs* | than
40. liberty)
42. than | bear em
43. kind air, | unkind,
44. do
45. known | beheasts,
46. zeal, | Mistriss taske,
47. feavor, | madness,
48. mark
49. sickness | Will
50. wrestling
51. *Apollos*
52. skills | Lead | City,
53. scatter'd, | willl post[.]
54. *Athens*

Musick.

I. v. *Scena Quinta.*

Queens[,] | *Knights*, | *Funeral Solemnity*, &c.

1. *Urns* [*om.*,] *and Odours*,
2. *Vapors, sighs*,
3. *looks*[,]
4. *Gumms*, | *cheers*,
5. *viols* | *tears*,
6. *clamors*[,] | *air flying*[:]
7. *sad* [*om.* ,] | *solemn Shows*,
8. *quick-ey'd*
10. houshold graver [om. :]
11. Joy seize | again: peace[,] sleep
14. ways [om. ,]
15. City | streets,
16. Market[-]place,| meets.

II. i. *Scæna Prima.*

Jaylor [om. ,]

1. *Jail.* [so throughout the scene.]
3. Keep, | seldom
5. Minnows: | lin'd
6. Than | appear,
8. Deliver'd
9 It
11. Sir[,] | demand | than | own
12. Daughter[,]
14. Well, | talk
16 seen
17. she
19. business:
20. soon | Court[-]hurry
21. I'th' mean | look
22. prisoners. | Princes.
23. 'tis pity
24. 'twere pity
25. Do think
26. it self
28. pair
30. grief
31. battel,
32. Nay[,] | sufferers;
33. Marvel | look'd[,] | been
35. freedom | bondage.

36. affliction [om. ,]
38. seems | me[,]
39. than | *Athens :* | eat
40. look
41. own
42. divided | martyr'd | 'twere
43. I'th' | break
44. sweet
45 my self | sigh
46. sigher
48. himself | night[.]

Palamon, | Arcite [om. ,]

50. Look[,]
51. looks
53. twain ;
55. Go to,
57. look
58. Diff'rence | *Exeunt*[.]

II. ii. *Scæna Secunda.*

Palamon, | Arcite

1. do you[,] | Cosin ?
2. do you[,]
3. enough
4. bear | war
5. fear | Cosin.
6. believe
8. Laid | hour
9. Cosin
10. *Thebs* | Countrey ?
13. youths | honor[,]
15. Sail :
16. behind
17. Clouds, | *Arcite*[.]
20. E'r
21. twins | honor,
22. Arms again, | feel | fiery horses[,]
24. red-ey'd | War
25. Bravish'd | age[,]
26. deck
27. light'ning
30. prisoners
31. youths
32. find
34. sweet
35. Loaden | arm'd | *Cupids*
36. necks,
39. arms,
40. Fathers
41. fair-ey'd Maids, | weep | banishments,
43. she
46. Hear nothing[,] | clock
48. Summer
49. dead-cold | inhabit
50. 'Tis | hounds,
51. shook
52. hollo
53. Javelins,
54. Flies | Parthian
55. Struck | well-steel'd
56. food [om. ,] | minds,
58. (Which | honor)
59. grief, | Ignorance[,]
60. Cosin,
63. rising, | meer
64. please [om. ,]
65. griefs
67. think
68. Certainly,
69. 'Tis | main goodness, Cosin,
70. twin'd | souls
71. bodies,
72. gaul
73. sink,
74. sleeping,
77. Cosin ?
78. think | Holy Sanctuary,
79. keep
80. young[,] | wayes
81. conversation[,]
82. poison | spirits[,] | might[,] | women[,]
84. imaginations
85. here
86. endless
87. Wife,
88. births | Father, Friends, Acquaintance,
89. are[,]
90. Heir,
91. oppressor
93. seek
94. War
96. Wife | business,
97. us[:]
98. Cosin,
100. eyes,
101. prayers | chances
102. sever
104. thank | Cosin
106. abroad ?
107. 'Tis | methinks: | find
108. I'm
109. Wills
110. now[;]
111. 'tis | shadow,
112. by[,]
113. been
114. Justice, Lust, | Ignorance,
115. virtues | Cosin *Arcite* [om. ,]
117. di'd | men [om. ,]
118. Epitaphs,
120. hear
123. we two *Arcite ?*
125. think
127. deaths | cannot[.]

Emilia | *Woman.*

129. Speak
130. Garden
131. Flower
132. 'Tis call'd *Narcissus*[,]
133. fair | certain, | fool,
134. himself, | Maids
137. hard[-]hearted ?
138. fair.
140. think
141. wench :
142. kindness
145. forward[,] Cosin ?
146. work | Flowers | Silk
148. I'll | Gown | 'em[,]
149. wil't | do
150. skirt
151. Dainty
152. Cosin, Cosin, | do you[,]
153. now[,]
154. Why[,]
156. she | Goddess.
158. Do
159. is a Goddess
160. Flowers,
161. Methinks
163. Emblem | Maid.
164. West
165. blows
166. near
167. then [om. ,]
168. She locks | again,
169. briers[,]
172. falls | Maid
173. she | honor,
176. fair.
178. let's
179. We'll | near | near
180. I'm | merry[-]hearted,
181. down
183. bargain[,]

Emilia | *Woman.*

185. think
186. 'Tis

188. Yes[,] a matchless beauty[,]
189. himself[,]
191. feel
201. do ;
202. goddess ;
206. all[;]
207. denie
208. took
210. reveal'd | mankind : | lov'st her[;]
212. Traitor *Arcite*,
213. bloud
214. ties between | disclain
215. If | think
216. *Arc*[.] Yes[,
218. so, | soul,
219. farewel
220. again, | loving her[,] maintain
221. worthy[om.,] | Lover
223. *Palamon*[,]
225. call'd
227. deal
228. Your blood, | soul ?
232. griefs, | fears,
234. deal
235. unlike | Kinsman
236. speak truly, | do | think
237. Unworthy
238. No[,]
240. another
242. honor down,
247. freedom[:] else
248. Countrey,
249. villain.
252. concerns
253. madness,
254. deal | truly.
256. child extreamly :
257. do
259. Oh
260. false-self[,]
261. hour
262. swords
263. What 'twere
264. than
266. soul, | I'll nail | to't.
267. fool,
268. I'll
269. leap | Garden, | next[.]
270. Arms
271. Keepers coming ;
272. knock | brains
Keep. [name of speaker thus noted throughout the scene.]
274. leave[,] Gentlemen[.]
275. Keeper ?
276. to th'
278. Keeper.
280. fair Cosins company.
Arcite,
285. Bloud and Body : | falshood,
287. Wife | fair ;
288. ne'er | again.
289. fair one : blessed
290. Fruit, and Flowers
291. bright
293. Apricock ;
294. arms
295. fruit
296. gods.
298. heavenly[,]
299. near | gods | fear
300. I'm | Keeper[,]
301. Where's *Arcite*[?]
302. *Keep.* Banish'd :
303. Obtain'd
304. Upon | oath | foot
305. Upon | Kingdom.
306. He's
307. *Thebes* again, | Arms
308. young
310. himself
311. Field | battel
313. bear himself
314. ways.
315. do
316. virtuous greatness,
317. Virgin
318. seek
322. remove
323. windows
325. prethee
330. bring'st | scurvy
331. go.
332. Indeed you
333. Garden ?
334. No.
335. resolv'd, | go.
336. constrain | then[:]
337. I'll | irons
338. Keeper.
339. I'll | sleep,
340. I'll
342. Farewel kind
343. wind | Oh | Lady[,]
345. Dream
Palamon [om. ,]

II. iii. *Scæna Tertia.*

Arcite.

1. Banish'd | Kingdom ? 'tis
2. thank | banish'd
4. 'twas
7. pluck | me[,]
8. hast
9. break | 'gainst
10. feed
11. Upon | sweetness
12. never
13. happiness
14. he'll | speak
15. fair,
18. Kingdom,
19. own [om. ,] | heap
20. redress | go, | her[,]
21. resolv'd an other
22. I'm
23. I'll | near

garland.

24. I[.] | I'll | certain.
25. I'll
27. Boys ; 'Tis but [*om.* a] chiding,
28. I'll ticktl'
29. jades tails
30. I'm
32. I'll
34. again.
35. fesku
38. ail
39. *Arcas*[,]
41. danc'd
43. *Domine*,
44. think : For
45. He'll eat | hornbook | fail :
46. far | between
48. dance
50. Boys | i'th'
51. here I'll | I'll | Town,
52. again, | again : Ha, Boys,
54. i'th'
56. means
57. himself | behalfs :
58. He's | i'th' | to'th' plains,
60. We'll
61. Sweet | means,
64. we'll perform.
65. Boys
66. wither

68. Why,
69. 'tis
70. *Games*[,] | Friend [om. .]
72. far
73. *Games*[,]
75. never | *Duke*[,]
78. 'Tis
82. own | Boys[.]
83. mind
84. trick
86. I'll | hang'd
87. plumb[-]porredge,
88. wrestle ?
89. offer'd
91. call'd
92. than wind | Corn
93. ears) | I'll
94. poor | knows
95. brows
96. happiness prefer *Arcite* [om. ,]

II. iv. *Scæna Secunda.*

Jailors

2. affect | I'm
3. mean
4. Prince ; | hopeless ;
7. fifteen
8. though the
14. young
15. Extremely
18. coyl
19. Heaven
23. bows
24. Fair, | Mayd, | goodness,
28. misery[:]
30. fain
[The stage dir. at side wrongly printed at end of II. iv. (in italics.)]

II. v. *Scæna Secunda.*

Hippolita,

1. seen
2. sinews ;
3. wrestle,
5. I'm
11. heir ?
12. youngest
14. Suie[,] then : | proves
15. Qualities :
16. Hawk, | hollow'd
17. Dogs ;
20. Soldier.
22. Upon | soul,
26. seen | young
28. Believe,
30. me thinks,
31. *Hip.*
33. virtue, | Sun[,]
34. Breaks
35. *Hip.* He's
36. seek
40. only | world
41. fair-ey'd
46. Thanks
47. y' are mine,
49. young | goodness ;
50. honour'd her fair | virtues,
51. y' are hers : kiss | fair
52. y' are | Beautie,
53. seal | vow'd
57. soon
58. Y 'are | ranck I'll
59. I'll
61. noon | 'tis
67. *Dian's* | wait | Sir[,]
68. Upon
69. foot.
74. You'll find
76. find
78. lead
79. receive
80. honor | 'Twere

II. vi. *Scæna* 6.

Jaylors

2. ventur'd | him[:]
4. Cedar[,]
6. Brook, | keep
7. food[;]
11. him [om. ,]
12. safetie[:]
13. desperate[:] | Law
14. Find
15. hearted Maids,
20. Maids
21. again :
23. (me thinks) | Nor
24. persuade
30. I'll proclaim him[,]
31. no [om. -] man :
32. pack | cloaths
33. I'll
34. he
35. I'll | hour
36. o'er | I'm
37. look | Farewell Father[,]
39. keep your self. | him[:]
[The marginal dir. *Cornets*, etc., printed (in italics) at foot of this sc. instead of heading III. i.] *hollowing.*

III. i. *Scæna Prima.*

1. Each took
3. bloom'd
4. To' th' | Queen
5. than
6. her | bows,
7. Th' enamell'd knacks o' th' Mead, | ye
8. banck
9. stream seem | Jewell
12. poor | betwen
15. guiltless
16. Sovereign)
17. proud.
18. near | beauteous Morn
19. year)
21. pair
22. crowns | tried :
23. Poor | poor
25. thy self,
26. near
28. breath'd
29. liv'd | Coz[.]
31. kinsman,
32. signs
34. oaths
35. justice
36. Traytor[:] | perfidious
37. look'd | honor.
38. ev'r
39. her
40. I'll
42. theef
43. villain :
44. cloggs
45. Dear | *Palamon*[.]
47. shew'd | feat.
49. gross stuff
50. form
51. gentleness | 'tis
55. fair Coz[.]
56. I'll maintain
57. terms, | griefs [om. ,]
59. clear | own | mind
61. thon
63. seen
64. fear :
65. hear

66. i' th'
68. seen
69. call'd
70. week's | fair
71. rayn :
73. coupel'd Beeres,
74. ty'd.
76. Speak | Glass,
77. ear, | disdains
81. meal | then[,]
84. trespass | done my, ye
85. souls
86. di'd | seek
87. news | this[,]
90. Again | hawthorn
91. counsel
94. o' th'
95. your self,
96. I'm | choice
97. Armor.
98. dare
99. bear | business !
100. only
101. kind
102. Sweet
104. do't | only,
105. hypocrisy
Wind horns
106. than
107. hear | Horns ;
108. Musick
109. crost [om. ,] e'r
110. I'll
113. deed | certain
114. pour
115. oil ont | ayr
116. Cuff :
117. Not reconcil'd
118. Plainly
Wind horns.
120. not ;
121. Hark
122. scatter'd | guess
126. Unjustly | atcheiv'd.
128. I'm persuaded | sick
129. I'm | Suitor,
131. talk
137. talk
138. look
139. looks
140. o'er

III. ii. *Scæna Secunda.*

Jaylors

1. mistook ; | Beak
2. 'Tis
4. darkness | o' th' | Hark | wolf :
5. grief slain fear,
7. wreak
8. hollow'd
9. hollow :
10. answer'd, | wolf,
12. howls
14. Jengling
16. unarm'd,
17. I'll | down
18. torn | howl'd
19. fed
23. My self | priz'd
26. took | non
27. water[,] | clos'd
29. Dissolve
30. drown, | my self.
31. fail
35. Moon | Cr'ckets | Screich[-]owl
36. dawn ;
37. fail

III. iii. *Scæna Tertia.*

Meat,

1. near
2. *Arcite* [?]
3. food
4. fear | here's no
7. We'll
8. drink[:]
9. you're | I'll talk
12. fear | down,
13. vain
15. talk | Fools, | health[.]
17. dowu | entreat
18. honor
19. 't will disturb
21. I'll
23. feel
24. I'll
25. Spare | Eat
27. I'in
28. I'm | meat to't.
29. l o d g i n g [o m. ,] | Cosen [?]
30. wild
31. victuals ? | see[.]
33. sweet
35. meat :
36. Give
40. black-hair'd
44. Arbor :
45. o' the
47. groan | Month
50. abroad, you'll
52. brown | 'tis[:]
53. young
54. broad beech :
55. life[,] fool
56. A way | strain'd | again
57. breath'd
58. break
59. You
60. there's
61. *Arc*[.] | I'll
62. mak'st | Traytor.
63. There's | and [om. ,] perfumes[.]
64. I'll | again | hours
65. all[.]
66. Armor[.]
67. Fear | fowl ;
70. I'll here
71. keep

III. iv. *Scæna Quarta.*

Jaylors

2. look
3. seen
4. he's
5. sea[,] | there's a
6. there's | Rock
7. beats
8. There's
9. Upon | wind,
10. Up | tack | Boys.
11. y 're | I'm
12. find
13. News | o' th'
14. A Careck | Cockle[-] shell, | sayll
15. *Pigmies,*
18. I'll
19. *I'll* | *green* | *afoot*
20. *I'll* | *locks ;*
21. *hey, nonny, nonny, nonny*[.]
23. *I'll goe seek* | *wide*[.]
25. prick | brest
26. sleep

III. v. *Scæna Sexta.*

School[-]*master*

1. *Sch*[,]
2. labour'd | milk'd
3. ye, and[,] figure[,]
6. Judgements, | said
7. me,
10. appears, | meet him[,]
11. hears,

13. mark | do
14. comely
16. turn Boys.
18. Taboror[?]
19. *Timothy*[?]
20. boys,
21. woman[;]
23. *Barbary.*
24. freckled | fail'd
25. Where
27. favor,
29. Where's | o'th' Musick.
30. Dispers'd
32. where's
33. tail
36. bark
38. *tandem* [?] | wanting[.]
39. i' th'
41. Authors | wash'd
42. labour'd vainly.
43. scornfull
45. *Cicely*
46. dogs[-]skin ;
47. fail | *Arcas*[,]
48. break.
49. Eeel
50. by 'th' tail
51. fail,
52. position[.]
57. business
59. credit | Town
60. piss o'th'
61. ways, I'll | I'll
63. Daughter[,]
65. *a*[.]
66. *hail'd,*
67. *bound a* [*?*]

Chair and stools out[.]

68. *sound a*[.]
69. *fools,* | *howlet*[:]
70. *owl*
72. *hawk,* | *were*
73. Mr. comes i' th' Nick[,]
74. Hare[;] | we | dance, we
75. again : | she'll do
76. Boys.
82. fool : | poz'd | Buz[.]
83. eat | do
84. bleed extremely,
85. y 'are | Sir[,] ha
86. *Dii*
88. play[.]
89. o' th'
90. *Sch*[.] Go | and
91. *Jouis*
92. lead
93. Lass,
94. I'll lead. (*Wind Horns:*
96. Persuasively, | cunningly[:] | boys,
97. hear | horns :
98. mark.
99. *Pallas*

train.

100. took,
105. down, we'll
106. hail : | hail
108. favor ;
113. *Chorus*
119. frame [om. ,]
122. blown | help | poor
125. glew'd
126. hither [om. .]
128. appear,
129. speak
130. feet
133. seek
134. Spouse,
135. beck'ning
136. reck'ning :
137. Clown, | fool,
138. *Bavian*[,] | tail, | tool [om. ,]
139. *aliis,*
141. means, dear *Domine.*
Musick Dance[:]
143. *filii,* | it[.]

Knock | Schoolm.

144. *been*
145. *pleas'd*
146. *down*
147. *School* [-] *master's* | *Clown :*
148. *pleas'd thee*
149. *Boys*
150. *'twaine*
151. *again*
152. *year*
153. *We'll*
154. *Domine;* | sweet heart [?]
155. pleas'd
156. 'Twas
157. better[,]
158. School [-] master, | thank you,
160. again.
164. eat

Wind Horns.

165. *Dii deæq; Omnes,*

III. vi. *Scæna Septima.*

1. hour
2. again,
3. fail
4. Soldier ;
5. think | week | restor'd
7. Crest-fal'n | thank
8. fair | feel | self
9. again
10. out[-]dure
13. Soldier :
15. 'tis Justice :
17. kinsman,
19. pains
20. fair
21. honor,
23. kind | find
25. blows.
26. think
29. fair terms,
30. than
31. honorable[:]
32. talk
36. pertains | scorns,
38. seen
39. Sir [?]
40. feel | self
41. furnish'd | I'll
43. spar'd, | I'm
44. said
45. had did ;
49. I'm
51. exceed | do'st
52. spare
53. think
54. deceiv'd
57. You'll find it[.]
58. as I'm
60. I'll | I'll
62. I'll
64. Armor [?]
67. No.
69. worn
71. I'll
72. means.
74. we'll | perceive
75. fain
76. I'm
77. Good
80. Cask
81. bare-arm'd ?
83. Gantlets | o' th'
85. Thank
86. look, | falen
87. us'd
88. I'll | I'll
90. I'll

92. Me thinks | Armor's | *Arcite.*]
95. out[-]did
96. charg'd
97. Upon
98. spur'd
100. indeed
103. out[-]went
104. Yet
106. virtue,
110. Break | Troop.
114. 'tis
116. dishonor.
117. I'm
120. thank | keep
122. honor
[stage dir. after l. 122.]
123. love[:] [om. *]
124. only,
129. sleep | honor,
130. soul,
133. near
137. Cosen[.]
Horns
139. undone
142. we're
143. honors
145. hours
146. seen
147. reveal
148. scorn
153. Tryall [displaced : in Q., om. in F.]
155. thy self
156. Upon
158. hour
159. own,
100. fear less | weak
161. I'll
165. sleep : Only | fears |
166. honor | ends[,]
168. Look | own
again. Horns.
Hippolita, | *train.*
170. 'gainst | Laws
171. Battail,
176. goodness : I'm
178. Think
180. never
181. beg'd
183. own | follows
184. fair
186. soul
187. I'm | think
189. be'st
190. virtuous,
192. again,
193. Justice | thy self
194. I'll | to't
195. Heaven,
196. than
197. sworn.
198. seek
199. 'Tis
200. soon
203. Beautie,
210. fair,
213. pity | O
214. stop [om. ,]
215. ear
216. soul
217. labors crown
218. Let's | instant[,]
219. Only
220. Soul
223. than | offences
224. than | speak
225. sleep
226. *Hippol.* | pity,
227. Speak | denied ;
228. bear
231. Nor
232. own
234. to' th' | I'll
235. Help | dear | deed | virtuous,
239. own spotless honor.
241. fair
243. virtues
244. valor,
245. chast | pleas'd
247. I'll
248. wars ;
250. Maid.
251. own
253. yielded
254. crown | soul
256. hear
257. intreat
260. Princes.
261. reel :
263. Upon
265. understanding
267. than
270. They'ld | you; Hourly | honor
273. o' th
274. byth' | than
277. o' th | yonr
278. vows
279. expres
280. oath,
281. I'm
282. heed.
284. Urge
285. never
288. maim | honor ;
289. I'm | I'm deaf
293. wisdom, | proyn
294. Bows
296. groan'd
297. Maids
301. I'm | scorn
302. Heavens
304. Swear 'em
306. upon the
309. oath,
311. fairly
312. Else
318. He's | villain
320. 'Tis
321. think
322. I'll
323. honor
325. feel
326. again
331. own
332. of[:] Look
334. too[,]
335. souls.
339. fall from | favor,
340. unborn
342. Soldiers
345. hayr
347. ordain
348. again
350. month
351. fair | appear again
352. I'll
354. fair
356. friends[:]
357. think
360. I'm | again, | hour.
363. *Emil.*]
364. Ecel both
365. again
366. heed,
367. Sleep | hour perfixt,
368. fail
369. *Toes.* | I'll
371. return, | I'll | here,
372. loses, | I'll weep | Beer.

IV. i. *Scæna Prima.*
Jailor [om. ,] | *freind.*
1. *Jail.* Hear | more [?] | said
4. 1 [om. .] *Fr.* [so throughout sc.]
5. business
7. E'r | likelyhood

8. for *Hippolita*,
9. fair-ey'd *Emilia*, | knees[,]
10. Begg'd | handsome
11. staggering [om. ,]
12. oath,
14. truly | *Perithous*[.]
15. Half | own

2 *Friends.*

18. *Jail.* | Heaven
19. 2 *Fr.* | news [om. ,]
20. news.
21. *Jail.*
22. clear'd
23. discover'd
24. means | scap'd, | (Daughter's,
25. procured | prisoner
26. ungrateful | goodness,
27. sum
28. I'll
30. news.
32. ne'er begg'd
33. prevail'd, | suits fairly granted[.]
35 'twould
36. you'll hear
38. *Jail.*
40. they'll
41. 'Twill | known.
42. where's
43. do | ask?
44. Oh Sir[,]
45. looks[?]
46. *Jail.*
47. health [om. ?] Sir [?] | sleep?
48. questions.
49. *Jail.* | do | think
50. mind
51. answer'd
52. far | childishly[,]
53. fool,
54. Innocent,
55. Sir[:]
56. pity[,]
57. less
58. *Jail.*
60. *Woo.* No Sir[.] not well. [printed as a separate line]
61. 'Tis
63. Believe, you'll find
64. half
67. fear
69. 'Tis
70. haste[,]
71. I'll
72. Palace,
73. thick | Reeds [om. ,]
75. voice,
76. ear,
77. 'Twas | smallness
78. Boy | Woman.
79. near, | perceiv'd
80. Rushes,
81. laid | down
82. sung,
83. Fisher[-]men,
88. to th' | Mulberries,
89. I'll find
90. soul.
91. he'll
92. do | I'll
93. black[-]ey'd Maids [om. ,] | do
94. heads with Daffadillies,
95. cherry [om. -] lips, | cheeks | Damask
96. we'll dance | 'fore
97. then | talk'd | you[,]
98. lose | morning [om. ,]
99. Flowers
100. sung
101. but willow, | between
102. fair
103. young
104. deep | sate; | careless
105. wreak | Bull-rush | stuck
106. Water Flowers | several colours.
107. methought | appear'd | fair Nymph
108. feeds | *Iris*
111. Thus | ty'd,
113. again,
116. *Woo.* | her[,]
119. city
120. swiftness,
121. far behind | four,
122. far | cross
123. where we staid,
125. hither
128. Oh[,]
130. think
131. *Daugh*[.] | truly | *Broom*,
132. *Bonny Robbin.* | Tailor?
133. Yes[.]
134. Where's | wedding[-] Gown?
135. I'll
137. Maids
138. Maidenhead | cock[-] light
139. 'Twill
140. *Oh fair*, | *sweet*, &c.
143. Good [om. '] ev'n, | hear
144. young
145. wench[,]
146. young
147. *Jay.* 'Tis [om. ,]
148. mean cross | distemper'd
149. than | shows.
151. Oh,
153. trick | look
156. undone | hour. | Maids
157. Town
158. is't
161. four; | keep
162. boys,
163. trick | years
164. Musicians,
169. Dukedom
170. I'll
171. twenty[,] | he'll tickle't
172. hours,
173. *Jay.*
176. *Daug.*
177. Does
180. *Jay.*
181. Where's | Compass?
182. *Jay.* Here.
183. to th'
184. course to th'
185. Lies | for the
186. weigh | cheerly.
187. fair,
188. main sail, where's
190. Let's
191. *Jay.* Up
192. Where's
193. Here[.]
195. fair
196. Bear | tack | *Sings.*
197. Cinthia

IV. ii. *Scæna Secunda.*

Emilia alone, | *two*

1. bind
2. I'll
3. young handsome
5. Sons
6. Heaven[;]
7. *Arcite*[,]
8. beauties

9. She shews | births
10. mortal
11. denials | young Maids, | doubtless,
12. fiery | sweetness :
14. young | here | himself | smiling,
15. Just
16. enforc'd
17. what
20. ey'd *Juno's*,
21. than | Honor
22. Methinks
25. such | near 'em.
26. foil, | mere
27. He's
30. sharpness,
31. errors | him [?]
33. find
34. I'm | fool,
36. Women | beat
37. ask
38. beautiful, | thy
39. Beauty [om. ,]
40. young Maid | cross 'em
42. brown
43. hour | complexion : lye
44. mere Gipsie.
46. Utterly
47. Brother[,]
48. *Arcite*[.]
50. now, | ask
51. ask
52. go look ; what
53. fair gawds | equal sweetness,
54. cry

Emil.

57. news :
58. quarrel ?
61. sins | chaste
62. soil'd
63. bloud | Princes ? | Chastity
64. Lives
66. Mothers
67. Beauty ?

Enter Theseus, Hippolita, Perithous, *aud Attendants* [om. .]

68. *Thes.*
69. means [om. ,]
71. fair | fair
73. untimely[.]

Messenger. Curtis.

78. you[,]
80. speak
81. seen
83. think : six
84. Than those
85. he
86. first
88. looks
89. brown, than black ; stern,
90. shews | fearless,
91. eyes[,] | fair | him[.]
92. Lion, | looks[:]
93. black
95. Arm'd
96. Bauldrick[:] | frowns
97. seal | Will
98. Soldiers
99. hast | describ'd
100. deal
101. Methinks,
102. speak
103. ghess
105. honor
106. He's | bigger [om. ,] than
107. his
108. Grape)
109. doubt[,]
110. own : in's | appears
111. fair
113. extreams)
114. arm | Fear
115. shews | temper,
116. hair'd, | curl'd, thick twin'd[,]
117. Nor to | in
118. Livery | Maid appears,
119. red [om. ,]
120. eyes [om. ,]
121. meant | correct
122. honor,
123. Lips,
125. speaks,
126. all | lineaments
127. clean,
128. wears | well-steel'd | Gold,
130. There's
133. Body [om. ,]
134. Oh [om. ,]
135. *Mess*[.]
137. Yes[,]
138. Methinks[.]
139. dispos'd, | shew
140. Art
142. aborn,
143. shows | soul : | arms are
144. Lin'd | sinews : | to | shoulder[-]piece,
145. Women | conceiv'd,
146. speaks
147. Under | weight | Arms[,] | stout[-]hearted [om. ,]
148. grey ey'd,
149. yields | sharp
150. spie
151. does
153. shows | frowns, | Soldier :
154. wears | oak,
155. stuck
156. thirty.
157. bears | Charging | emboss'd | Silver.
159. sons | honor.
160. soul[,]
161. Lady[,]
164. Kingdoms ;
165. 'Tis pity
166. Oh | soft[-]hearted | think
167. Weep | weep bloud ;
168. Beauty : honor'd (friend [om. ,]
169. Field ;
172. I'll go
173. till | appear,
174. friend | royal.
176. Poor | go weep,
177. Cosin,

IV. iii. *Scena Tertia.*

Jailor,

1. Moon,
2. Than
3. harmless | sleeps
6. piece | so e'er
7. lards | business[.]
8. Withal, fits | Look
9. She
10. on't [om. ,] | *Down*
11. *down a*[:] | penn'd | than
12. Schoolmaster ;
13. Fantastical
15. *Æneas.*
16. poor soul.
18. Charm,
19. piece
21. there's | Maids
22. Livers, perisht, | pieces
23. do

24. pick Flowers | *Proserpine,*
25. mark
26. amiss? | farther.
27. I'll | Barly[-]break,
28. 'tis | i'th'
29. Other | boiling
30. chatt'ring,
31. heed ; | hang[,]
32. Drown | *Jupiter* bless
33. Us, | Cauldron
34. Usurers
35. cut[-]purses, | boil
37. brain coins?
38. Maids
39. child,
40. Navel, | Ice | to th' heart,
41. burns, | deceiving | grie-vous
42. think, | be-lieve
43. leprous
44. I'll
45. 'Tis
46. madness, | thick, | melancholly.
47. hear | City
48. wife, howl | beast[,] | Il'd
49. oh | smoak, | one cries [om. ,] oh [om. ,]
50. that I ever | Arras, | howls ;
51. Garden[-]house.
52. *Stars,* | *Fate,* &c.
53. *Jay.* | think | her[,]
54. mind,
56. Understand | man, e'r
58. *Jay.* | once[,] | hope [om. ,] | fix'd
59. Gentleman
60. think
61. Pen'worth | half
63. terms.
64. intemperate | distemper'd
65. return | again
66. preordained
68. doe[,] confine
69. seem | steal | than
70. Upon | (young Sir[,]
71. *Palamon*[;] | eat
73. mind beats
74. 'tween | mind | pranks
75. madness[;] sing | her [om. ,] | green
76. says
77 stuck | Flowers [om. ,]
78. mistriss
79. Some | odors,
80. Sense :
81. thing [om. ,]
82. eat | carve | drink
84. learn | Maids | been
85. Play-pheers ; | repair
86. mouths, | appear
87. falshood
88. falshoods
89. eat, | sleep,
90. Law,
91. seen
93. between
95 success,

Florish.

V. i. *Scæna Prima.*

Thesius, Perithous, Hippolita, *Attendants.*

2. Prayers :
3. Burn
6. work | honor

Palamon | Arcite,

9. strong[-]hearted enemies
10. royal
11. nearness out[,] | between
12. hour, | Dove-like
14. all[-]fear'd | down | stubborn
15. Ire | mortal ; | help
16. Justice,
17. I'll
19. Honor

Theseus | *train.*

20. glass
21. think
22. shew
23. business, were't
24. Arm | Arm :
25. Coz[.]
26. parcel | self : then
29. antient
30. i' th' self[-]same
31. seat | so hoist
32. sails, | vessels
34. speak
35. turn, | Cosin
36. do
37. farewel.
38. Farewel

Palamon

39. Farewel
40. Kinsmen,
41. *Mars,*
42. seeds | fear,
43. goe
45. Lions,
46. Tygers, yea[,] | fierceness
47. Yea[,] | go | mean [om. :]
48. snails[:]
49. dragg'd | bloud, | fear
50. sticks
51. Queen
52. Camp,
53. Brim'd | aid
55. turn'd | *kneel.*
56. Green *Neptune*
57. prewarn, | havock | vast Field
58. Unearthed | proclaim, blows down,
59. Cores | pluck
60. armenipotent from both | clouds,
61. mason'd | mak'st [om. ,]
62. girths | cities : | pupil,
63. Youngest | Drum,
64. laud
65. streamer,
66. o' th' | *Mars*
67. Pleasure.

Thunder[,] | *battel,* | *rise*[,]

68. Oh
69. o'er-rank
70. dusty, | Titles, | heal's
71. sick
72. O'th' pleurisie | do
73. signs
74. design ;

Palamon

75. Stars
76. day
77. goddess
79. nobleness do
80. personal | goddess

kneel

83. Hail Sovereign Queen
84. fiercest
85. weep | Girl ; | hast
86. eye-glance, | choak | Drum
87. turn th' allarm
88. Cripple
90. vassal,
91. gravity to [, *omits* daunce] | Batchelor
92. boys | Bonfires
93. seventy,
94. scorn | throat

95. young lays | Love ;
97. than | fires
98. scorch | mortal | huntress
99. moist | say[,]
101. vow'd Soldier, | do bear | yoak
102. 'twere
103. Than | it self,
104. been foul[-]mouth'd | Law,
105. Ne'er reveal'd
106. ken'd | practis'd
107. Upon | Libels read
108. liberal | feasts
109. beauty,
111. ask'd 'em
113. 't were
114. eighty
115. Lass | fourteen | 'twas
116. Cramp
117. foot
119. globy eies,
120. drawn | spheres,
122. young fair Sphere
123. Believ'd
124. believe | brief
125. prate[,]
127. Rejoycer[.]
128. do
129. foulest | concealments
132. than | Oh | goddess
134. bless | sign

Musick | *seen* | *again*

136. Oh | eleven [om. ,] | ninety reign'st
137. mortal bosoms, | Chase
138. Herds | Game ; | thanks
139. fair | laid
140. arms
141. body | business[;]
142. goddess : *Musick*

hair | *white*[,] *holding* | *train*, | *hair* | *stuck* | *Flowers :* | *Hynd*, | *which is conveyed* | *odors*, | *Altar*[,] *Maids* | *aloof*, | *curt'sy* | *kneel.*

143. Oh | shadowy, | Queen,
144. Revels,
146. wind[-]fan'd | femal Knights
147. Allow'st
148. Orders Robe. | here
149. for thine
150. green
151. look | Virgin,
152. Mistriss, | ear
153. ne'r | scurril term,
154. Ne'er
155. Season'd | fear ; this
156. vestal | I'm Bride[-] habited[,]
157. Maiden[-]hearted[:] | Husband
158. do
159. success,
160. guiltless
161. lose | equal
162. doome
163. to't | Queen,
165. Title | let
166. Garland,
167. file | quality

Hind | *Rose*[-]*Tree*,

169. Flows
170. bowels
172. inspir'd, | Battel
173. Virgin Flower
174. *sodain* | *falls*
175. Flower | fall'n, | oh Mistriss
177. think | own Will ;
178. Unclaspe the Mistery:
179. Signs | gracious. *curt'sy*[,]

V. ii. *Scæna Secunda.*

Jaylor, | *Woocr*, *habit* | Palamon [om. .]

2. *Woo.* Oh | the Maids | kept
3. half
4. Half hour | ask'd
5. eat, | kiss | told her[,]
7. 'Twas | twenty | been
8. mainly.
9. *Woo.*
11. hour
12. do
20. *Woo.*
21. confirm
22. ye | noise,
23. intreat again, do
24. Lie | ask
25. *Jail.* | Doctor.
26. Yes[,] | way
27. *Jail.* | first[,]
28. I'th' | honesty.
29. *Doct.* | niceness,
30. honesty ;
31. she
33. *Jail.* Thank ye Doctor.
34. *Doct.*
35. she
36. *Jail.*
37. Doctor,
38. Methinks | i' th' | *Jaylor.*
39. fools :
40. physick | find
41. *Woo.* | do | think | honest[,]
42. *Doct.*
43. eighteen.
44. *Doct.*
45. 'tis
46. ev'r | perceive
47. Mood | of[.]
48. *Videlicet, The*
49. *Woo.* Yes
51. do
52. melancholly humor
53. *Woo.* | mind[,]

Jailor, | *Maid.*

54. *Doct.* You'll find | honor
55. *Jail.* | stays | child,
56. hour, | visit you [om. .]
57. *Daugh.* | thank
59. never.
60. *Jail.*
61. do
62. fair one [om. .]
64. *Jail.*
65. often[,]
66. dances
67. Jigg, | tail
68. turns
69. *Jail.* indeed.
70. He'll | *Morris* | hour,
73. turn
74. think
75. *Jail.* | virtues
76. think | brought
78. *Jail.* | read
79. fair | himself
80. Hay | Provender : that
83. *Jail.*
84. poor
85. Master[,] | scornful.
86. *Jail.* | Dowry
88. Oats ; | he'll ne'er

89. lisps[,]
90. Millers
91. He'll | her[,]
92. *Doct.* | stuff
93. *Jail.* | curt'sie,
94. *Woo.* | soul
95. Maid, there's | curt'sie.
96. i' th' | honesty;
97. to th' | o' th'
98. *Doct.* | days journey
99. go
100. *Woo.* | do
101. Stool[-]ball.
102. do.
103. *Woo.*
104. keep | there [om. :]
105. 'Tis
106. find
109. Besides[,] | Father
110. i' th' business
112. *Woo.* Do
114. poor Petticoat, | two course Smocks.
115. *Woo.*
117. *Woo.* Yes[,] | fair
118. We'll
119. *Woo.*
120. fain he
121. *Woo.* | do | kiss
122. 'Tis
124. Cosin
125. *Doct.* | Sweet heart,
126. Cosin
127. fair
128. Do | think he'll
129. *Doct.*
130. Do | think
131. *Jail.*
132. Lord, | y'are [*omits* (growne,]
134. poor Chicken[,]
135. down | Meat, | Lodging[,]
136. I'll kiss | again.
137. do | you'll lose | sight[,]
138. e'er was see.
139. *Jail.* | field?
141. bear
142. *Jail.* I'll
144. *Doct.* | we'll
145. loose
146. *Jail.*
147. *Doct.* I'll | three or four days
148. I'll | again.
150. *Woo.*
151. *Doct.* Let's
152. *Woo.* | Sweet[,] we'll go
153. we'll | Cards.
154. kiss
155. *Woo.* times[.]
157. *Woo.* I[,]
158. we'll sleep
159. *Doct.*
160. *Woo.*
162. *Woo.* | Sweet.
163. do | I'll Florish

V. iii. *Tertia.* | These us, Hippolita, Emilia, Perithous: | T. Tuck: Curtis.

1. I'll
3. Wren hawk | Fly
4. Than | decision[;] ev'ry [om. ;]
5. stroke
6. falls,
7. than Blade[,]
8. enough[,] | punish'd,
9. 'gainst
10. deafing, | hear;
12. *Per.*
15. Honor | kind,
16. shew | pencill'd.
17. belief
18. seal'd | ear;
19. victors meed, | garland
20. crown | Title.
22. I'd wink
24. trial | 'twere i' th'
25. only Star
27. shows
28. darkness
29. dame of horror[;] | does
30. mortal
31. black
32. find | self
34. whereto
35. go
36. *Emil*[.]
37. Knights
39. needs
41. *Emil*[.] Sir[,]
42. Title | Kingdom | try'd
43. self.
45. remain
46. enemies.
47. Farewel
48. Husband 'fore | self
50. two[,] | them[,]
51. Lot[,]
[for *Exeunt* reads] *Enter* Theseus, Hippolita, Perithous, *&c.*
52. visag'd;
53. Engine | sharp
55. bedfellows
57. seems | frowns
58. sometimes 'tis
59. quality
60. Melancholly
61. so does *Arcite's*
62. *Palamon's* sadness | kind
64. sadness, | humors
65. Stick mis[-]becomingly
66. fair
Trumpets | *Charge.*
67. Hark how your | spirit
68. proof,
69. *Arcite*[,]
70. spoiling | Oh | pity
72. do
74. Ward,
A great | *noise within*[,] | Palamon.)
76. born
77. Than | harm,
78. cry's
79. 'twas
80. look'd | success,
81. Doubtless | prethee
Shout, | *crying a* Palamon.
84. poor
85. Upon | Picture,
86. *Palamon's* | left, why so [om. ,]
cry [om. ,] *and shout*
88. side [om. ,] | lies;
89. clamor
90. o' th' combat.
91. said
92. o' th'
93. general
97. metamorphos'd
99. compos'd | man:
100. [At the foot of p. 447 in F2, the catchword "Their" is given, but at top of p. 448, "The prejudice," &c.; the line "Their noblenes peculier to them, gives" being left out, obviously by mistake. First restored in ed. 1778.]

Arcite, Arcite.

105. prethee
shout[,] | Arcite,
106. ears to th' business.
108. hark
111. Half
112. babe[;] | richness
113. costliness | lookt
114. than
115. Than | banks | go
116. winds, | think
118. think
119. coming
120. poor

Theseus, Hippolita, Perithous, Arcite *as Victor* [om. ,] *and Attendants*, &c.

122. fairest *Emilia*,
123. Divine
125. struck
127. grows,
129. you [om. ,] | dearest
130. cheaply,
131. do
132. Oh
133. speaks | e'er
134. surely
135. batchelor, lest
136. show i' th' | his
137. charm'd | methought
138. Sow of Lead :
139. to th' all ;
140. lose | for
142. beat | ear o' th'
143. throats, | now on the
144. again
145. out[-]breasted, | sense
146. between | so
147. between these kinsmen ;
148. wear the Garland
149. for the subdu'd,
150. Justice
151. 'em[,] let
152. Scene's
153. joyful, | Arm
154. lose | *Hippolita*
155. tear
157. winning?
158. powers[,]
159. wills | said
161. Prince [om. ,]
162. than
163. die too[,]
164. pity
165. four | eyes | fix'd
166. needs | blind for't[,]

V. iv. *Scena Quarta.*

Palamon | *K'nights pinion'd* : *Jailor* [om.,] | [,] &c.

1. There's | alive [om. ,]—out[-]liv'd
2. o' th' | yea[,] i' th' self[-] same
3. child ;
5. pity.
7. lothsome
8. Gout | Rheum, | hours
10. Young, | unwapper'd[,] not [om. ,] | Crimes
13. clear | dear kinsmen.
14. poor | down,
15. sold | cheap.
17. o'er
18. Title
19. certain : a grain of honor
20. o'er-weigh
21. farewel ;
22. tott'ring
23. reels.
24. Come[:]
25. Banquet,
27. freedom
28. does
31. *Jail.* Sir[,]
32. married
34. 'tis
35. prethee
36. piece
38. 1. *K*[,] Nay[,] let's
39. maid?
40. think
42. Than | speak
44. *Jail.* | requite
45. thankful.
46. Adieu ;

Block.

48. Lead courageous
49. We'll | cheerfully.
within[,] | *save*[,] | *haste*
50. oh

Pirithous

51. Hold[,] | haste
54. lead.
56. do
57. tidings ear
60. wak't | dream [om. ?]
61. Cosin
63. black
64. hayr
66. goodness
67. Hear finds
69. than | For
70. pleas'd
72. t'were to' th' Musick
73. own hoofs | (For
74. Musicks
76. Spark[,]
78. The | fire[,]
79. Took
81. Forgets [-] school | train'd,
82. mannage,
83. sharp | frets
84. Than | obeyes ; Seeks | foul means
85. Iad'rie, | dis-seat
86. When
87. crack, | break[,] | diff'ring
88. Dis[-]root
89. 'tween | legs, | hoofs
90. [(] on end he stands [as if part of l. 89].
91. *Arcites*[,] legs | than
93. And
94. Backward | jade | o'er,
95. load : Yet
96. 'tis [om. ,] | floats
97. He
98. appears.

Hippolita, | *chair.*

102. I'm
106. hour ;
108. kiss | fair | 'Tis
110. soul
111. I'll | eyes[,] | souls | thee [om. ,]
113. tears.
114. honor.
115. Even
116. acknowledg
117. thanks
118. play'd,
119. length'ned, and [om. ,]
120. blissfull | you[:]
122. *Mars*[,]
123. *Arcite*[,]
125. shew'd | Bear
128. loss
129. Dear | loss | dear
131. conquer'd triumphs,
132. Loss :

133. been
134. kinsman | o' th'
136. proclaim'd | restor'd
137. stolen Jewell,
140. Lead
142. Friends.
143. look
145. we'll
146. hour,
147. hour | dearly
150. lack
155. bear

EPILOGUE

2. *School Boys,*
4. *look*
6. *young*
7. *'Tis* | *here,*
8. *hiss* [om. ,]
9. *vain,* | *ye,*
12. *th' tale*
13. *'tis*
15. *And*
17. *We,*

[FINIS omitted.]

THE

TWO NOBLE KINSMEN.

BY

WILLIAM SHAKSPERE AND JOHN FLETCHER.

Edited from the Quarto of 1634

BY

HAROLD LITTLEDALE.

PART I.

REVISED TEXT AND NOTES.

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JOHN CHILDS AND SON, PRINTERS.

DRAMATIS PERSONÆ.

THESEUS, duke of Athens.
PIRITHOUS, an Athenian general.
ARTESIUS, an Athenian captain.
PALAMON, } nephews to Creon king of Thebes.
ARCITE, }
VALERIUS, a Theban nobleman.
Six Knights.
Herald.
Jailor.
Wooer to the Jailor's Daughter.
Doctor.
Brother } to the Jailor.
Friends }
Gentleman.
GERROLD, a schoolmaster.

HIPPOLYTA, an Amazon, bride to Theseus.
EMILIA, her sister.
Three Queens.
Jailor's Daughter.
Waiting-women to Emilia.

Countrymen, Messengers, a man personating Hymen, Boy, Executioner, Guard, and Attendants. Country wenches, and women personating Nymphs.

SCENE—*Athens and the neighbourhood, except in part of the first act, where it is Thebes and the neighbourhood.*

Dramatis Personæ] Dyce; given imperf. in F.; no list in Q. *Jailor.*] L. D. | Gaoler. *Waiting-women*] L. D. Waiting-woman

PROLOGUE.

Floriſh.] *NEw playes and maydenheads are neare akin ;*
Much follow'd both, for both much money gi'en,
If they ſtand ſound and well : and a good play,
4 *Whoſe modeſt ſcenes bluſh on his marriage-day,*
And ſhake to looſe his honour, is like hir
That after holy tye and firſt nights ſtir,
Yet ſtill is modeſtie, and ſtill retaines
8 *More of the maid to ſight than husband's paines ;*
We pray our play may be ſo ; for I'm ſure
It has a noble breeder and a pure,
A learned, and a poet never went
12 *More famous yet twixt Po and ſilver Trent :*
Chaucer—of all admir'd—the story gives ;
There conſtant to eternity it lives.
If we let fall the nobleneſſe of this,
16 *And the firſt ſound this child heare be a hiſſe,*
How will it ſhake the bones of that good man,
And make him cry from under ground, " O, fan
From me the witles chaffe of ſuch a wrighter
20 *That blaſtes my bayes, and my fam'd workes makes lighter*
Then Robin Hood !" This is the feare we bring ;
For, to ſay truth, it were an endleſſe thing,
And too ambitious, to aſpire to him,
24 *Weake as we are, and almoſt breathleſſe ſwim*
In this deepe water. Do but you hold out
Your helping hands, and we ſhall take about,
And ſomething doe to ſave us. You ſhall heare
28 *Scenes, though below his art, may yet appeare*
Worth two houres' travell. To his bones ſweet ſleepe !
Content to you ! If this play doe not keepe
A little dull time from us, we perceave
32 *Our loſſes fall ſo thicke, we muſt needs leave.* [Floriſh.

Knight omits this prol. entirely.
23. *him,*] L. Q. him ; D. him.
25. *water. Do*] Q. D. water, do
26. *take*] Q. (=) F. etc. tack
29. *travell.*] Q. D. travail.

THE TWO NOBLE Kinſmen.

ACT I. [I. 1]

[SCENE I. *Athens. Before a temple.*]

Enter Hymen *with a torch burning: a Boy, in a white robe, before, ſinging and ſtrewing flowers. After* Hymen, *a Nimph, encompaſt in her treſſes, bearing a wheaten garland. Then* Theſeus, *betweene two other Nimphs with wheaten Chaplets on their heades. Then* Hippolyta, *the bride, led by* [Pirithous], *and another holding a garland over her head, her treſſes likewiſe hanging. After her,* Emilia, *holding up her traine.* [Artesius *and Attendants.*]

The Song. [*Muſicke.*

ROſes, their ſharpe ſpines being gone,
Not royall in their ſmels alone,
But in their hew.
Maiden pinckes, of odour faint, 4
Daxies ſmel-leſſe, yet moſt quaint,
And ſweet time true.

Prim-roſe, firſt-borne child of Ver,
Merry ſpring-time's herbinger 8
With her bels dimme.
Oxlips, in their cradles growing,
Mary-golds, on death-beds blowing,
Larkes'-heeles trimme. 12

Hippolyta, . . led by Pirithous] S. etc. O. Edd. Ty. Nicholson, lead by Theseus (Edd. led)
7. *Prim-rose, first-borne child*] Edd. Q. Prim-rose first borne,
8. *herbinger With*] L. om. [,] Q. sqq. Herbinger, With
9. *her bels*] Q. F. etc. (bells), except Sk. hair-bells

[I. 1] *All deere Nature's children ſweete,*
Ly fore bride and bridegroome's feete, [*Strew Flowers*
Bleſſing their ſence!
16 *Not an angel of the aire,*
Bird melodious or bird faire,
[*Be*] *abſent hence!*

The crow, the ſlaundrous cuckoe, nor
20 *The boding raven, nor* [*chough hore,*]
Nor chattring pie,
May on our bridehouſe pearch or ſing,
Or with them any diſcord bring,
24 *But from it fly!*

Enter three Queenes *in blacke, with vailes ſtaind, with imperiall crownes. The firſt* Queene *fals downe at the foote of* Theſeus; *the second fals downe at the foote of* Hippolyta; *the third before* Emilia.

1. *Qu.* For pittie's ſake and true gentilitie's,
Heare, and reſpect me!
2. *Qu.* *Qu.* For your mother's ſake,
And as you wiſh your womb may thrive with faire ones,
28 Heare, and reſpect me!
3. *Qu.* Now, for the love of him whom Jove hath markd
The honour of your bed, and for the ſake
Of cleere virginity, be advocate
32 For us and our diſtreſſes! This good deede
Shall raze you out o' th' booke of treſpaſſes
All you are ſet downe there.
Theſ. Sad lady, riſe.
Hip. Stand up.
Emil. No knees to me:
36 What woman I may ſteed that is diſtreſt
Does bind me to her.

---

13. *sweet, Lie*] F. sqq. C. Lye Q. sweete-Ly
16. *angel*] Edd. Q. angle Th. conj. augel
18. *Be absent*] S. etc. O. Edd. Is absent
20. *chough hoar*] S. etc. Q. Clough het F. Clough he T. Clough he

Theſ. What's your requeſt? Deliver you for all. [I. 1]
1 *Qu.* We are three queenes, whoſe ſoveraignes fel before
The wrath of cruell Creon; who [endure] 40
The beakes of ravens, tallents of the kights,
And pecks of crowes, in the fowle feilds of Thebs.
He will not ſuffer us to burne their bones,
To urne their aſhes, nor to take th' offence 44
Of mortall loathſomenes from the bleſt eye
Of holy Phœbus, but infects the windes
With ſtench of our ſlaine lords. O pitty, duke!
Thou purger of the earth, draw thy feard ſword 48
That does good turnes to th' world; give us the bones
Of our dead kings, that we may chappell them;
And of thy boundles goodnes, take ſome note
That for our crowned heades we have no roofe 52
Save this, which is the lyon's, and the beare's,
And vault to every thing!
Theſ. Pray you, kneele not:
I was tranſported with your ſpeech, and ſuffer'd 56
Your knees to wrong themſelves. I have heard the fortunes
Of your dead lords, which gives me ſuch lamenting
As wakes my vengeance and revenge for 'em.
King Capaneus was your lord, the day 60
That he ſhould marry you, at ſuch a ſeaſon
As now it is with me, I met your groome
By Mars's altar; you were that time faire,
Not Juno's mantle fairer then your treſſes, 64
Nor in more bounty ſpread her; your wheaten wreathe
Was then nor threaſhd nor blaſted; fortune at you
Dimpled her cheeke with ſmiles; Hercules our kineſman—
Then weaker than your eies—laide by his club; 68
He tumbled downe upon his [nemean] hide,

40. *endure*] M. D. K.('67) Sk. Q. W. endured F. etc. K.('41) endur'd
41. *Tallents*] Q. Edd. talons
42. *feilds*] Q. F. T. S. field C. W. etc. fields
63. *Mars's*] F. Q. Marsis
65. *spread her*] Edd. S. om. her
69. *Nemean*] S. O. Edd. Nenuan S. on his

[I. 1] And ſwore his ſinews thawd. O, greiſe and time,
Fearefull conſumers, you will all devoure
72 1 *Qu.* O I hope ſome God,
Some God hath put his mercy in your manhood,
Whereto hee'l infuſe powre, and preſſe you forth
Our undertaker!
Theſ. O no knees, none, widdow!
76 Unto the helmeted Bellona uſe them,
And pray for me, your ſouldier.
Troubled I am. [*Turnes away.*
2 *Qu.* Honoured Hippolyta,
Moſt dreaded Amazonian, that haſt ſlaine
80 The ſith-tuskd bore; that, with thy arme as ſtrong
As it is white, waſt neere to make the male
To thy ſex captive, but that this thy lord—
Borne to uphold creation in that honour
84 Firſt nature ſtilde it in—ſhrunke thee into
The bownd thou waſt ore-flowing, at once ſubduing
Thy force and thy affection; ſoldiereſſe,
That equally canſt poize ſternenes with pitty;
88 [Who] now, I know, haſt much more power on him
Then e'er he had on thee, who ow'ſt his ſtrength
And his love too, who is a ſervant for
The tenour of [thy] speech; deere glaſſe of ladies,
92 Bid him that we, whom flaming war doth ſcortch,
Under the ſhaddow of his ſword may coole us;
Require him he advance it ore our heades;
Speak 't in a woman's key: like ſuch a woman
96 As any of us three; weepe ere you faile;
Lend us a knee;
But touch the ground for us no longer time
Then a dove's motion when the head's pluckt off;
100 Tell him if he i' th' blood-cizd field lay ſwolne,
Showing the ſun his teeth, grinning at the moone,

88. *Who*] D. Q. Whom now I know
90. *for*] O. Edd. D. Ty. K. ('67) Sk. S. C. W. to
91. *thy speech*] S. etc. O Edd. Ty. the Speech

What you would doe! [I. 1]
Hip. Poore lady, ſay no more:
I had as leiſe trace this good action with you
As that whereto I 'm going, and nev'r yet 104
Went I ſo willing, way. My lord is taken
Heart deepe with your diſtreſſe: let him conſider;
Ile ſpeake anon.
3 *Qu.* O, my petition was [*Kneele to* Emilia.
Set downe in yce, which, by hot greeſe uncandied, 108
Melts into drops; ſo ſorrow, wanting forme,
Is preſt with deeper matter.
Emilia. Pray ſtand up:
Your greeſe is written in your cheeke.
3 *Qu.* O, woe!
You cannot reade it there; there through my teares, 112
Like wrinckled pebbles in a [glaſſie] ſtreame
You may behold 'em! Lady, lady, alacke!
He that will all the treaſure know o' th' earth
Muſt know the center too; he that will fiſh 116
For my leaſt minnow, let him lead his line
To catch one at my heart. O, pardon me!
Extremity, that ſharpens ſundry wits,
Makes me a foole.
Emil. Pray you ſay nothing, pray you: 120
Who cannot feele nor ſee the raine, being in 't,
Knowes neither wet nor dry. If that you were
The ground-peece of ſome painter, I would buy you
T' inſtruct me gainſt a capitall greeſe indeed;— 124
Such heart-peirc'd demonſtration!—but, alas!
Being a naturall ſiſter of our ſex,
Your ſorrow beates ſo ardently upon me,
That it ſhall make a counter-reflect gainſt 128

105. *willing, way*] O.Edd. S. etc. willing way. Sy. willing. Ay! Ty. willing 'way.
112. *there through*] O.Edd. W. Ty. K. ('67). S. C. K.('41). here D. etc. there, through
113. *glassie*] S. sqq. glassy Q. glasse F. T. glass
114. *behold 'em*] Q. D. behold it

[I. 1] My brother's heart, and warme it to ſome pitty,
Though it were made of ſtone: pray have good comfort.
Theſ. Forward to th' temple! leave not out a jot
O' th' ſacred ceremony.
132 1 *Qu.* O, this celebration
Will [longer] laſt, and be more coſtly, then
Your suppliants' war! Remember that your fame
Knowles in th' eare o' th' world: what you doe quickly
136 Is not done raſhly; your firſt thought is more
Then others' labour'd meditance: your premeditating
More then their actions: But, oh Jove! your actions,
Soone as they [moove], as aſprayes doe the fiſh,
140 Subdue before they touch; thinke, deere duke, thinke
What beds our ſlaine kings have!
2 *Qu.* What greifes our beds,
That our deere lords have none!
3 *Qu.* None fit for th' dead!
Thoſe that with cordes, knives, drams, precipitance,
144 Weary of this world's light, have to themſelves
Beene death's moſt horrid agents, humaine grace
Affords them duſt and ſhaddow.
1 *Qu.* But our lords
Ly bliſtring fore the viſitating sunne,
148 And were good kings when living.
Theſ. It is true;
And I will give you comfort,
To give your dead lords graves: the which to doe,
Muſt make ſome worke with Creon.
1 *Qu.* And that worke

133. *longer*] S. etc. O.Edd. Ty. long
139. *moove*] F. sqq. move Q. mooves
143. *Drams, Precipitance,*] S. C. W. D. O.Edd. drams precipitance, K. Sk. Cords', knives', drams' precipitance, Ty. drams-precipitance,
145. *humaine*] Q. F. humane T. sqq. human
149-150. *will give . . . To give*] O.Edd. S. C. W. K. D. Ty. Se. conj., Sk. will give you Comfort, [and engage Myself an Pow'rs] to give Mason. to give . . will give Sid. Walker's arrangement so D.('67, '76).
151. *And that worke*] O.Edd. Ty. D.('67, '76). S. etc. Sid. Walker, work no Arrangement Walker's.

Preſents it ſelfe to th' doing: [I. 1]
Now 'twill take forme, the heates are gone to morrow;
Then, booteles toyle muſt recompence it ſelfe
With it's owne ſweat; now he 's ſecure,
Not dreames we ſtand before your puiſſance, 156
Wrinching our holy begging in our eyes,
To make petition cleere.
2 *Qu.* Now you may take him
Drunke with his victory.
3 *Qu.* And his army full
Of bread, and ſloth. 160
Theſ. Arteſius, that beſt know'ſt
How to draw out fit to this enterpriſe
The prim'ſt for this proceeding, and the number
To carry ſuch a buſineſſe; forth and levy
Our worthieſt inſtruments; whilſt we deſpatch 164
This grand act of our life, this daring deede
Of fate in wedlocke.
1 *Qu.* Dowagers, take hands;
Let us be widdowes to our woes; delay
Commends us to a famiſhing hope. 168
All Qu. Farewell!
2 *Qu.* We come unſeaſonably; but when could greefe
Cull forth, as unpanged judgement can, fitt'ſt time
For beſt ſolicitation?
Theſ. Why, good ladies,
This is a ſervice, whereto I am going, 172
Greater then any [war]; it more imports me
Then all the actions that I have foregone,
Or futurely can cope.
1 *Qu.* The more proclaiming
Our ſuit ſhall be neglected: when her armes, 176

156. *Not dreames*] Q. T. C. W. Ty. K. D. Sk. F. Not dretms S. etc. Nor dreams
157. *Wrinching*] O.Edd. S. etc. Rinsing
159. *And his*] O.Edd. etc. Sid. Walker, And 's
161. *draw out fit*] Q. D. out, fit
167. *widdowes*] Edd. Sy. conj. wedded
173. *any war;*] Th. S. etc. O.Edd. Ty. any was;

[I. 1] Able to locke Jove from a ſynod, ſhall
By warranting moone-light corſlet thee, O, when
Her twynning cherries ſhall their ſweetnes fall
180 Upon thy taſtefull lips, what wilt thou thinke
Of rotten kings or blubberd queenes? what care
For what thou feelſt not, what thou feelſt being able
To make Mars ſpurne his drom? O, if thou couch
184 But one night with her, every howre in 't will
Take hoſtage of thee for a hundred, and
Thou ſhalt remember nothing more then what
That banket bids thee to!
Hip. Though much unlike [*Kneele.*
188 You ſhould be ſo tranſported, as much ſorry
I ſhould be ſuch a ſuitour; yet I thinke,
Did I not by th' abſtayning of my joy,
Which breeds a deeper longing, cure their ſurfeit
192 That craves a preſent medcine, I ſhould plucke
All ladies' ſcandall on me: therefore, Sir,
As I ſhall here make tryall of my prayres,
Either preſuming them to have ſome force,
196 Or ſentencing for aye their vigour dombe,
Prorogue this bůſines we are going about, and hang
Your ſheild afore your heart, about that necke
Which is my fee, and which I freely lend
200 To doe theſe poore queenes ſervice.
All Qu. Oh helpe now!
Our cauſe cries for your knee.
Emil. If you grant not [*Kneele.*
My ſiſter her petition, in that force,
With that celerity and nature, which
204 Shee makes it in, from henceforth Ile not dare
To aske you any thing, nor be ſo hardy
Ever to take a husband.
Theſ. Pray, ſtand up:
I am entreating of my ſelfe to doe

---

179. *twynning*] L. Q. twyning F. T. twining Th. etc. twinning

That which you kneele to have me.—Pirithous, [I. 1]
Leade on the bride : get you and pray the Gods
For ſucceſſe and returne ; omit not any thing
In the pretended celebration.—Queenes,
Follow your soldier. [*To* Arteſius.] As before, hence you, 212
And at the banckes of [Aulis] meete us with
The forces you can raiſe, where we ſhall finde
The moytie of a number, for a buſines
More bigger lookt. Since that our theame is haſte, 216
I ſtamp this kiſſe upon thy currant lippe ;
Sweete, keepe it as my token. Set you forward ;
For I will ſee you gone. [*Exit* Arteſius.
Farewell my beauteous ſiſter. Pirithous, 220
Keepe the feaſt full ; bate not an howre on 't.
Pir. Sir,
Ile follow you at heeles : the feaſt's ſolempnity
Shall want till your returne.
Theſ. Coſen, I charge you
Boudge not from Athens ; we ſhall be returning 224
Ere you can end this feaſt, of which, I pray you,
Make no abatement. Once more, farewell all.
1 *Qu.* Thus doſt thou ſtill make good
The tongue o' th' world. 228
2 *Qu.* And earn'ſt a deity
Equal with Mars.
3 *Qu.* If not above him ; for
Thou being but mortall, mak'ſt affections bend
To godlike honours ; they themſelves, ſome ſay,
Grone under ſuch a maſtry. 232
Theſ. As we 're men,
Thus ſhould we doe ; being ſenſually ſubdude,

212. *Follow your soldier. As before, hence*] M. W. D. Sk. Q. F. S. C. Follow your Soldier (as before) hence you (T. Soldiers) K. Ty. soldier, as before ; hence
213. *Aulis*] Th. S. etc. O.Edd. Anly Ingleby, Auly Heath, Ilisse Se. conj. At the Gates, *or* Port, *or* Back, of Aulis
216. *bigger look't*] Q. F. T. sqq. bigger look'd D. bigger-look'd
223. *want*] O.Edd. etc. S. (approved by Sid. Walker) wait
226-9] Sid. Walker's arrangement, D.('67, '76).

[I. 1] We looſe our humane tytle. Good cheere, ladies!
Now turne we towards your comforts. [*Floriſh. Exeunt.*

[I. 2] SCENE II. [*Thebes. The court of the palace.*]

Enter Palamon *and* Arcite.

Arcite. Deere Palamon, deerer in love then blood,
And our prime coſen, yet unhardned in
The crimes of nature; let us leave the citty
4 Thebs, and the temptings in 't, before we further
Sully our gloſſe of youth:
And here to keepe in abſtinence we ſhame
As in incontinence; for not to ſwim
8 I' th' aide o' th' current, were almoſt to ſincke,
At leaſt to fruſtrate ſtriving; and to follow
The common ſtreame, 'twold bring us to an edy
Where we ſhould turne or drowne; if labour through,
12 Our gaine but life and weakenes.
Pal. Your advice
Is cride up with example: what ſtrange ruins,
Since firſt we went to ſchoole, may we perceive
Walking in Thebs? Skars and bare weedes
16 The gaine o' th' martialiſt, who did propound
To his bold ends, honour and golden ingots,
Which though he won, he had not; and now flurted
By peace for whom he fought. Who, then, ſhall offer
20 To Mars's ſo-ſcornd altar? I doe bleede
When ſuch I meete, and wiſh great Juno would
Reſume her ancient fit of jelouzie,
To get the ſoldier worke, that peace might purge
24 For her repletion, and retaine anew
Her charitable heart, now hard, and harſher
Then ſtrife or war could be.
Arc. Are you not out?

---

234. *humane*] Q. Edd. human
8. *aide*] O.Edd. etc. Th. conj. C. head
24. *retaine*] Edd. Heath conj. reclaim Sk. conj. regain

Meete you no ruine but the ſoldier in [I. 2]
The cranckes and turnes of Thebs? You did begin 28
As if you met decaies of many kindes:
Perceive you none that doe arowſe your pitty,
But th' unconſiderd ſoldier?
Pal. Yes; I pitty
Decaies where ere I finde them; but ſuch moſt 32
That, ſweating in an honourable toyle
Are paide with yce to coole 'em.
Arc. 'Tis not this
I did begin to ſpeake of; this is vertue
Of no reſpect in Thebs; I ſpake of Thebs, 36
How dangerous, if we will keepe our honours,
It is for our reſyding; where every evill
Hath a good cullor; where every ſeeming good'
A certaine evill; where not to be ev'n jumpe 40
As they are here, were to be ſtrangers, and
Such things to be, meere monſters.
Pal. 'Tis in our power—
Unleſſe we feare that apes can tutor's—to
Be maſters of our manners: what neede I 44
Affect anothers gate, which is not catching
Where there is faith? or to be fond upon
Anothers way of ſpeech, when by mine owne
I may be reaſonably conceiv'd, ſav'd too, 48
Speaking it truly? why am I bound
By any generous bond to follow him
Followes his taylor, haply ſo long untill
The follow'd make purſuit? or let me know 52
Why mine owne barber is unbleſt, with him
My poore chinne too, for 'tis not cizard juſt
To ſuch a favorite's glaſſe? What cannon is there
That does command my rapier from my hip, 56
To dangle't in my hand, or to go tip-toe

41. *are here,*] Mason. D. Ty. O.Edd. S. C. W. K. Sk. are, here
42. *to be, meere*] Nicholson. Edd. to be mere (F. T. S. meer)
51. *untill*] Q. F. sqq. until Sid. Walker, till

[I. 2] Before the ſtreete be foule? Either I am
The fore-horſe in the teame, or I am none
60 That draw i' th' ſequent trace. Theſe poore ſleight ſores
Neede not a plantin; that which rips my boſome,
Almoſt to th' heart's—
Arc. Our uncle Creon.
Pal. He,
A moſt unbounded tyrant, whoſe ſucceſſes
64 Makes heaven unfeard, and villany aſſured
Beyond its power there's nothing; almoſt puts
Faith in a feavour, and deifies alone
Voluble chance; who onely attributes
68 The faculties of other inſtruments
To his owne nerves and act; commands men ſervice,
And what they winne in 't, boot and glory; [one]
That feares not to do harm; good, dares not; let
72 The blood of mine that's ſibbe to him, be ſuckt
From me with leeches; let them breake and fall
Off me with that corruption!
Arc. Cleere-ſpirited cozen,
Let 's leave his court, that we may nothing ſhare
76 Of his lowd infamy; for our milke
Will reliſh of the paſture, and we muſt
Be vile or diſobedient; not his kinſmen
In blood, unleſſe in quality.
Pal. Nothing truer:
80 I thinke the ecchoes of his ſhames have deaft
The eares of heav'nly juſtice: widdows' cryes

61. *rips*] Q. etc. F. T. tips
63. *successes*] O.Edd. etc. Heath, K. success
64. *Makes*] O.Edd. K. Ty. S. etc. Make S. C. Ty. Sk. assur'd, Beyond
65. *power there's nothing;*] S. D. Sk. O. Edd. power: there's nothing, almost C. power; there's nothing almost Ty. power there's nothing—almost
66. *feavour*] Q. etc. Th. conj. Fear
67. *chance;*] D. Ty. O.Edd. chance, C. K. chance— S. W. Sk. Chance:
69. *men service*] O.Edd. S. sqq. men's service C.(1778). mens' C.(1811). men's
70. *boot and glory; one*] Ingram. (Daniel Qo.) boot and glory on That (T. C. D. Qo.) F. T. Ty. on; That S. etc. Boot and Glory too; That Nicholson, boots and glories on:
71. *good, dares not;*] O.Edd. S. C. W. K. D. Ty. Sk. good dares not:

Deſcend againe into their throates, and have not [I. 2]
Due audience of the gods.—Valerius! [*Enter* Valerius.
Val. The king cals for you; yet be leaden-footed, 84
Till his great rage be off him: Phœbus when
He broke his whipſtocke, and exclaimd againſt
The horſes of the ſun, but whiſperd, to
The lowdeneſſe of his fury. 88
Pal. Small windes ſhake him!
But what's the matter?
Val. Theſeus—who where he threates appals—hath ſent
Deadly defyance to him, and pronounces
Ruine to Thebs; who is at hand to ſeale 92
The promiſe of his wrath.
Arc. Let him approach:
But that we feare the gods in him, he brings not
A jot of terrour to us: yet what man
Thirds his owne worth—the caſe is each of ours— 96
When that his action's dregd with minde aſſurd
'Tis bad he goes about?
Pal. Leave that unreaſond;
Our ſervices ſtand now for Thebs, not Creon:
Yet to be neutrall to him were diſhonour, 100
Rebellious to oppoſe; therefore we muſt
With him ſtand to the mercy of our fate,
Who hath bounded our laſt minute.
Arc. So we muſt.—
Is't ſed this warres a foote? or it ſhall be, 104
On faile of ſome condition?
Val. 'Tis in motion;
Th' intelligence of ſtate came in the inſtant
With the defier.
Pal. Let's to the king; who, were he
A quarter carrier of that honour which 108
His enemy come in, the blood we venture
Should be as for our health; which were not ſpent,

109. *come*] Q. Ty. F. T. S. came C. etc. comes

[I. 2] Rather laide out for purchaſe: but, alas!
112 Our hands advanc'd before our hearts, what will
The fall o' th' ſtroke doe damage?
Arc. Let th' event,
That never-erring arbitratour, tell us
When we know all ourſelves, and let us follow
116 The becking of our chance. [*Exeunt.*

[I. 3] SCENE III. [*Before the gates of Athens.*]

Enter Pirithous, Hippolyta, *and* Emilia.

Pir. No further!
Hip. Sir, farewell: repeat my wiſhes
To our great lord, of whoſe ſucces I dare not
Make any timerous queſtion; yet I wiſh him
4 Exces and overflow of power, an't might be
To [dare] ill-dealing fortune. Speede to him;
Store never hurtes good governours.
Pir. Though I know
His ocean needes not my poore drops, yet they
8 Muſt yeild their tribute there. My precious maide,
Thoſe beſt affections that the heavens infuſe
In their beſt-temperd peices, keepe enthroand
In your deare heart!
Emil. Thanckes, ſir! Remember me
2 To our all-royall brother; for whoſe ſpeede
The great Bellona Ile ſollicite; and
Since, in our terrene ſtate, petitions are not
Without giftes underſtood, Ile offer to her
16 What I ſhall be adviſed ſhe likes. Our hearts
Are in his army, in his tent.
Hip. In 's boſome.
We have bin ſoldiers, and wee cannot weepe
When our friends don their helmes, or put to ſea,

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5. *dare*] Se. Sy. conj., Heath. D. Sk. Nicholson. S. C. cure O.Edd. Mason. | W. K. dure Ty. 'dure Se. conj. T'out-dure *or* T'out-dare *or* To dare

Or tell of babes broachd on the launce, or women [I. 3]
That have ſod their infants in—and after eate them—
The brine they wept at killing 'em; then, if
You ſtay to ſee of us ſuch ſpinſters, we
Should hold you here for ever. 24
Pir. Peace be to you,
As I purſue this war! which ſhall be then
Beyond further requiring. [*Exit Pir.*
Emil. How his longing
Followes his friend! ſince his depart, his ſportes,
Though craving ſerioufnes and skill, paſt ſlightly 28
His careles execution, where nor gaine
Made him regard, or loſſe conſider; but
Playing [one] bufines in his hand, another
Directing in his head, his minde nurſe equall 32
To theſe ſo diffring twyns. Have you obſerv'd him
Since our great lord departed?
Hip. With much labour;
And I did love him for 't. They two have cabind
In many as dangerous as poore a corner, 36
Perill and want contending; they have skift
Torrents, whoſe roring tyranny and power
I' th' leaſt of theſe was dreadfull; and they have
Fought out together, where death's ſelfe was lodgd; 40
Yet fate hath brought them off. Their knot of love
Tide, weav'd, intangled, with ſo true, ſo long,
And with a finger of ſo deepe a cunning
May be outworne, never undone. I thinke 44
Theſeus cannot be umpire to himſelfe,
Cleaving his conſcience into twaine, and doing
Each ſide like juſtice, which he loves beſt.
Emil. Doubtleſſe

27. *sports*] Edd. Coleridge conj. imports
31. *Playing one*] M. (Heath MS.) sqq. Q. ore F. T. S. C. o'er
36. *dangerous as poor*] D.('67, '76) Sk. conj. Edd. dangerous, as poor
37. *contending; they*] D. Sk. O.Edd. etc. contending, they
39. *least of these*] Edd. Se. conj. best of Ships were
40. *Fought*] Edd. L. quer. Sought

[I. 3] There is a beſt, and reaſon has no manners
To ſay it is not you. I was acquainted
Once with a time, when I enjoyd a play-fellow;
You were at wars, when ſhe the grave enrichd,
52 Who made too proud the bed, tooke leave o' th' moone—
Which then lookt pale at parting—when our count
Was each eleven.
Hip. 'Twas [Flavina.]
Emil. Yes
You talke of Pirithous' and Theſeus' love:
56 Theirs has more ground, is more maturely ſeaſond,
More buckled with ſtrong judgement, and their needes
The one of th' other may be ſaid to water
Their intertangled rootes of love; but I,
And ſhee I ſigh and ſpoke of, were things innocent,
Lov'd for we did, and like the elements
That know not what nor why, yet doe effect
Rare iſſues by their operance, our ſoules
64 Did ſo to one another: what ſhe lik'd
Was then of me approov'd; what not, condemd,
No more arraignement; the flowre that I would plucke
And put betweene my breaſts, O—then but beginning
68 To ſwell about the bloſſome—ſhe would long
Till ſhee had ſuch another, and commit it
To the like innocent cradle, where, Phœnix-like,
They dide in perfume; on my head no toy
72 But was her patterne; her affections—pretty,
Though happely her careles [wear]—I followed
For my moſt ſerious decking; had mine eare
Stolne ſome new aire, or at adventure humd [one]

2. Hearſes ready, with Palamon and Arcite: the 3. Queenes, Theseus, and his Lordes ready.

54. *each eleven*] F. sqq. Q. each a eleven
Flavina] S. sqq. Q. Flauia F. T. Flavia
67. *oh* (*then . . blossome*)] O.Edd. S. (oh then C. sqq. (oh, then Sid. Walker, Ty. oh! (then . . D.('67, '76) om. oh
72. (*pretty, . . . her careless wear*)] C. sqq. Q. happely, her careles, were, [om.)]. F. happily, her careless, were, I T. careless were, Sy. conj. (1) (so Dodd, Beaut. of Sh. I. 92, *C*) they careless were) I (2) her careless Wear I S. affection; her Pretty, tho' haply careless Wear, I Dodd conj. her affect; her Lamb, hers careless were
75. *humm'd one*] C.etc. Q. humd on F. T. S. W. humm'd on Ty. hum'd on

From muſicall coynadge, why, it was a note [I. 3]
Whereon her ſpirits would ſojourne,—rather dwell on,—
And ſing it in her ſlumbers: this rehearſall—
Which, ev'ry innocent wots well, comes in
Like old importments baſtard—has this end, 80
That the true love tweene mayde and mayde may be
More then in ſex [dividuall.]

Hip. Y' are out of breath;
And this high-ſpeeded pace is but to ſay,
That you ſhall never—like the maide Flavina— 84
Love any that's calld man.

Emil. I'm ſure I ſhall not.

Hip. Now, alacke! weake ſiſter,
I muſt no more beleeve thee in this point—
Though in 't I know thou doſt beleeve thy ſelfe— 88
Then I will truſt a ſickely appetite,
That loathes even as it longs. But, ſure, my ſiſter,
If I were ripe for your perſwaſion, you
Have ſaide enough to ſhake me from the arme 92
Of the all noble Theſeus, for whoſe fortunes
I will now in and kneele, with great aſſurance
That we, more then his Pirithous, poſſeſſe
The high throne in his heart. 96

Emil. I am not
Againſt your faith; yet I continew mine. [*Cornets. Exeunt.*

Scene IV. [*A field before Thebes.*] [I. 4]

A battaile ſtrooke within: then a retrait: floriſh. Then enter Theseus (*victor*), [Herald, *and* Attendants.] *The three Queenes meete* [Theseus], *and fall on their faces before him.*

1 *Qu.* To thee no ſtarre be darke!

2 *Qu.* Both heaven and earth

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79. *every innocent*] Lamb. W. sqq. Q. fury-innocent wots well) comes in Like old importments bastard, has this end, F. T. (as Q. with varr. fury [om. -] innocent . . importments[-]bastard[, T.] . . end[;]). Sy. S. C. surely Innocence wots well) Mason, (Which fury innocent, wot I well, . . . old emportment's bastard)

82. *dividual*] S. sqq. Q. individuall F. T. individual

96-7] Dyce's arrangement.

[I. 4] Friend thee for ever!
3 *Qu.* All the good that may
Be wiſhd upon thy head, I cry amen to 't!
4 *Theſ.* Th' imparciall gods, who from the mounted heavens
View us their mortall heard, behold who erre,
And in their time chaſtice. Goe, and finde out
The bones of your dead lords, and honour them
8 With treble ceremonie: rather then a gap
Should be in their deere [rites,] we would ſupply 't.
But thoſe we will depute which ſhall inveſt
You in your dignities, and even each thing
12 Our haſt does leave imperfect. So, adiew, [*Exeunt Queenes.*
And heavens good eyes looke on you! What are thoſe?
Herald. Men of great quality, as may be judgd
By their appointment; some of Thebs have told 's
16 They 're ſiſters' children, nephewes to the king.
Theſ. By th' helme of Mars, I ſaw them in the war,
Like to a paire of lions ſmeard with prey,
Make lanes in troopes againſt: I fixt my note
20 Conſtantly on them; for they were a marke
Worth a god's view. What [was 't that priſoner] told me
When I enquired their names?
Herald. We 'leave, they 're called
Arcite and Palamon.
Theſ. 'Tis right; thoſe, thoſe.
24 They are not dead?
Her. Nor in a ſtate of life: had they bin taken
When their laſt hurts were given, 'twas poſſible
They might have bin recovered; yet they breathe,
28 And have the name of men.
Theſ. Then like men uſe 'em:

3. Hearſes ready.

9. *rites*] D. Q. rights
18. *smear'd*] F. T. S. W. K. D. Ty. Sk. (Brit. Mus., Camb. Univ., Trin. Coll. Dub.) Qq. smeard (Colman's, Dyce's, P. A. Daniel's) Qq. succard C. succour'd
21. *what was't that prisoner*] D. K.('67) Sk. O.Edd. etc. K.('41) what prisoner was't that
22. *We 'leave*] L. O.Edd. We leave S. C. W. K. Sk. With leave D.('46) Wi' leave Ty. We leave; they Heath, D.('67, '76) We learn Ingleby conj. Believe L. conj. 'lieve

The very lees of ſuch, millions of rates, [I. 4]
Exceede the wine of others: all our ſurgions
Convent in their behoofe; our richeſt balmes,
Rather then niggard, waſt: their lives concerne us 32
Much more then Thebs is worth: rather then have 'em
Freed of this plight, and in their morning ſtate,
Sound and at liberty, I would 'em dead;
But, forty thouſand fold, we had rather have 'em 36
Priſoners to us then death. Beare 'em ſpeedily
From our kinde aire,—to them unkinde,—and miniſter
What man to man may doe; for our ſake more,
Since I have knowne frights, fury, friends' beheaſts, 40
Loves' provocations, zeale, a miſtris' taske,
Deſire of liberty, a feavour, madnes,
Hath ſet a marke—which nature could not reach to
Without ſome impoſition,—ſicknes in will, 44
Or wraſtling ſtrength in reaſon. For our love,
And great Apollo's mercy, all our beſt
Their beſt skill tender! Leade into the citty;
Where, having bound things ſcatterd, we will poſt 48
To Athens [fore] our army. [*Floriſh. Exeunt.*

SCENE V. [*Another part of the same, more remote from Thebes.*] [I. 5]

Enter the Queenes *with the hearſes of their knightes, in a funerall ſolempnity, &c.*

Urnes and odours bring away! [*Muſicke.*
Vapours, ſighes, darken the day!

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40. *frights, fury, friends' beheasts*] S. (Friends Behests) W. K.('41) frights, fury, friends' behests F. T. frights; fury, O.Edd. C. Ty. friends, behests (Q. beheastes) Heath, fights, fury D. K.('67) Sk. fight's fury, friends' behests
41. *Loves' provocations*] S. W. K.('67) D. Sk. O.Edd. C. Ty. Loves, provocations *zeal, a mistris' task,*] C. sqq. mistress' task S. mistress task Q. mistris Taske D. K.('67) Sk. zeal [in] a mistress' task
42. *liberty, a feavour, madness,*] Edd. Sk. liberty—a fever, madness—Hath
43. *Hath*] O.Edd. K.('41) Ty. Sk. S. C. W. D. K.('67) 'T hath Heath, Have S. C. arranged 42—45: madness, Sickness in will, or . . . reason; 'T hath set . . . reach to Without some imposition
43, 44.] L. Edd. omit the marks of parenthesis.
49. *'fore*] S. sqq. O.Edd. for

[I. 5] *Our dole more deadly lookes than dying;*
4 *Balmes, and gummes, and heavy cheeres,*
Sacred vials fill'd with teares,
And clamors through the wild ayre flying!

Come all ſad and ſolempne ſhowes,
8 *That are quick-eyd pleaſure's foes!*
We convent nought elſe but woes:
We convent, &c.

3 *Qu.* This funeral path brings to your houſhold's grave:
12 Joy ceaze on you againe! Peace ſleepe with him!
2 *Qu.* And this to yours.
1 *Qu.* Yours this way. Heavens lend
A thouſand differing waies to one ſure end.
3 *Qu.* This world's a citty full of ſtraying ſtreetes,
16 And death's the market-place, where each one meetes.
[*Exeunt ſeverally.*

ACT II.

[II. 1] SCENE I. [*Athens. A garden, with a caſtle in the back-ground.*]

Enter Jailor *and* Wooer.

Jail. I may depart with little, while I live; ſome thing I may caſt to you, not much. Alas! the priſon I keepe, though it be for great ones, yet they ſeldome come; before one
4 ſalmon, you ſhall take a number of minnowes. I am given out to be better lyn'd then it can appeare to me report is a true ſpeaker: I would I were really that I am deliverd to be. Marry, what I have—be it what it will—I will aſſure upon my
8 daughter at the day of my death.

Woo. Sir I demaund no more then your owne offer; and I will eſtate your daughter in what I have promiſed.

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3. *looks than dying;*] D. Q. looks than dying [om. ;] F. T. looks, than dying [om. ;] C. etc. dying[!] S. Ty. looks than dying[,]
6. *wild*] O.Edd. Sid. Walker conj. wide
11. *grave:*] Q. K. D. Ty. Sk. F. graver [om. :] T. S. Graves, C. W. graves:
5. *appeare to me*] Edd. Q. Ty. appeare, to me

Jail. Wel, we will talke more of this when the ſolemnity is [II. 1]
paſt. But have you a full promiſe of her? when that ſhall be 12
ſeene, I tender my conſent. [*Enter* Daughter.

Woo. I have, ſir. Here ſhee comes.

Jail. Your friend and I have chanced to name you here,
upon the old buſines; but no more of that now, ſo ſoone as 16
the court hurry is over, we will have an end of it: i' th'
meane time, looke tenderly to the two priſoners; I can tell
you they are princes.

Daugh. Theſe ſtrewings are for their chamber. 'Tis pitty 20
they are in priſon, and 'twere pitty they ſhould be out. I doe
thinke they have patience to make any adverſity aſham'd; the
priſon it ſelfe is proud of 'em; and they have all the world in
their chamber. 24

Jail. They are fam'd to be a paire of abſolute men.

Daugh. By my troth, I think fame but ſtammers 'em; they
stand a greiſe above the reach of report.

Jail. I heard them reported in the battaile to be the only 28
doers.

Daugh. Nay, moſt likely; for they are noble ſuffrers. I
mervaile how they would have lookd, had they beene victors,
that, with ſuch a conſtant nobility, enforce a freedome out or 32
bondage, making miſery their mirth, and affliction a toy to
jeſt at.

Jail. Doe they ſo?

Daugh. It ſeemes to me they have no more ſence of their 36
captivity then I of ruling Athens: they eate well, looke
merrily, diſcourſe of many things, but nothing of their owne
reſtraint and diſaſters. Yet ſometime a devided ſigh, martyrd
as 't were i' th' deliverance, will breake from one of them; 40
when the other preſently gives it ſo ſweete a rebuke, that I
could wiſh my ſelfe a ſigh to be ſo chid, or at leaſt a ſigher to
be comforted.

Woo. I never ſaw 'em. 44

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27. *greiſe*] Q. D. ('46) Ty. Sk. S. Griese F. T. C. W. K.('41) grief Se. Sy. | coni. Gree K.('67) grice D.('67, '76) grise

[illegible] [illegible] [illegible] [

Our armes againe, and feele our fyry horſes [II. 2]
Like proud seas under us! Our good swords now,— 20
Better the red-eyd god of war nev'r [wore]—
[Raviſhd] our ſides, like age, muſt run to ruſt,
And decke the temples of thoſe gods that hate us;
Theſe hands ſhall never draw 'em out like lightning, 24
To blaſt whole armies, more!

Arc. No, Palamon,
Thoſe hopes are priſoners with us: here we are,
And here the graces of our youthes muſt wither,
Like a too-timely ſpring; here age muſt finde us, 28
And, which is heavieſt, Palamon, unmarried;
The ſweete embraces of a loving wife,
Loden with kiſſes, armd with thouſand cupids,
Shall never claſpe our neckes; no iſſue know us, 32
No figures of our ſelves ſhall we e'er ſee,
To glad our age, and like young eagles teach 'em
Boldly to gaze againſt bright armes, and ſay
"Remember what your fathers were, and conquer!' 36
The faire-eyd maides ſhall weepe our baniſhments,
And in their ſongs curſe ever-blinded fortune,
Till ſhee for ſhame ſee what a wrong ſhe has done
To youth and nature: this is all our world; 40
We ſhall know nothing here but one another;
Heare nothing but the clocke that tels our woes;
The vine ſhall grow, but we ſhall never ſee it;
Sommer ſhall come, and with her all delights, 44
But dead-cold winter muſt inhabite here ſtill.

Pal. 'Tis too true, Arcite. To our Theban houndes,
That ſhooke the aged forreſt with their ecchoes,
No more now muſt we halloa; no more ſhake 48
Our pointed javelyns, whilſt the angry ſwine
Flyes like a Parthian quiver from our rages,
Strucke with our well-ſteeld darts: all valiant uſes—

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21. *wore*] S. sqq. K.('41). O.Edd. were D. K.('67) ware
22. *Ravish'd*] S. sqq. Q. Bravishd F. T. Ty. Bravish'd
51. *Strucke*] Q. F. T. S. C. W. K.('41) Ty. Struck Heath, D. K.('67) Stuck

[II. 2] The foode and nouriſhment of noble mindes—
In us two here ſhall periſh; we ſhall die—
Which is the curſe of honour—laſtly,
Children of greife and ignorance.
Arc. Yet, coſen,
56 Even from the bottom of theſe miſeries,
From all that fortune can inflict upon us,
I ſee two comforts ryſing, two meere bleſſings,
If the gods pleaſe, to hold here a brave patience,
60 And the enjoying of our greefes together.
Whilſt Palamon is with me, let me periſh
If I thinke this our priſon!
Pal. Certeinly
'Tis a maine goodnes, coſen, that our fortunes
64 Were twynn'd together: 'tis moſt true, two ſoules
Put in two noble bodies, let 'em ſuffer
The gaule of hazard, ſo they grow together,
Will never ſincke; they muſt not, ſay they could:
68 A willing man dies ſleeping, and all's done.
Arc. Shall we make worthy uſes of this place,
That all men hate ſo much?
Pal. How, gentle coſen?
Arc. Let's thinke this priſon holy ſanctuary,
72 To keepe us from corruption of worſe men:
We 're young, and yet deſire the waies of honour;
That, liberty and common converſation,
The poyſon of pure ſpirits, might, like women,
76 Wooe us to wander from. What worthy bleſſing
Can be, but our imaginations
May make it ours? And heere being thus together,
We are an endles mine to one another;
80 We are one another's wife, ever begetting

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54. *lastly*] O.Edd. etc. S. C. (Ingleby, L., quer.) lazily
59. *please, to hold here a brave*] Q. Ty. (Sk. conj.) F. T. please to hold here S. please to hold here, a C. W. please to hold here; a brave D. K. Sk. please to hold here,—a brave
64. *twynn'd*] L. Q. twyn'd F. T. D. K.('67) Sk. twin'd S. C. K.('41) twinn'd W. Ty. twined

New birthes of love; we are father, friends, acquaintance; [II. 2]
We are, in one another, families,
I am your heire, and you are mine: this place
Is our inheritance; no hard oppreſſour 84
Dare take this from us: here, with a little patience,
We ſhall live long, and loving; no ſurfeits ſeeke us;
The hand of war hurts none here, nor the seas
Swallow their youth. Were we at liberty, 88
A wife might part us lawfully, or buſines;
Quarrels conſume us; envy of ill men
Crave our acquaintance; I might ſicken, coſen,
Where you ſhould never know it, and ſo periſh 92
Without your noble hand to cloſe mine eies,
Or praiers to the gods; a thouſand chaunces,
Were we from hence, would ſeaver us.

Pal. You 've made me—
I thanke you, coſen Arcite—almoſt wanton 96
With my captivity: what a miſery
It is to live abroade, and every where!
'Tis like a beaſt, me thinkes: I finde the court here,
I am ſure, a more content; and all thoſe pleaſures 100
That wooe the wils of men to vanity
I ſee through now; and am ſufficient
To tell the world, 'tis but a gaudy ſhaddow,
That old time, as he paſſes by, takes with him. 104
What had we bin, old in the court of Creon,
Where ſin is juſtice, luſt and ignorance
The vertues of the great ones? Coſen Arcite,
Had not the loving gods found this place for us, 108
We had died as they doe, ill old men, unwept,
And had their epitaphes, the people's curſes.
Shall I ſay more?

Arc. I'd heare you ſtill.

Pal. Ye ſhall.

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91. *Crave*] O.Edd. C. W. K.('41) Ty. S. Reave Th. conj. Craze Sy. conj. Carve | Heath, Raze Mason, Cleave D. K.('67) Sk. Grave

[II. 2] Is there record of any two that lov'd
Better then we doe, Arcite?
Arc. Sure there cannot.
Pal. I doe not thinke it poſſible our friendſhip
Should ever leave us.
Arc. Till our deathes it cannot;
[*Enter* Emilia *and her* Woman [*below*].
116 And after death our ſpirits ſhall be led
To thoſe that love eternally. Speake on, ſir.
[*Emil.*] This garden has a world of pleaſures in't.
What flowre is this?
Wom. 'Tis calld Narciſſus, madam.
120 *Emil.* That was a faire boy certaine, but a foole
To love himſelfe: were there not maides enough?
Arc. Pray forward.
Pal. Yes.
Emil. Or were they all hard hearted?
Wom. They could not be to one ſo faire.
Emil. Thou wouldſt not.
124 *Wom.* I thinke I ſhould not, madam.
Emil. That's a good wench:
But take heede to your kindnes though!
Wom. Why, madam?
Emil. Men are mad things.
Arc. Will ye goe forward, coſen?
Emil. Canſt not thou worke ſuch flowers in ſilke, wench?
128 *Wom.* Yes.
Emil. Ile have a gowne full of 'em; and of theſe;
This is a pretty colour: wilt not doe
Rarely upon a skirt, wench?
Wom. Deinty, madam.
Arc. Coſen, Coſen! how doe you, Sir? Why, Palamon!
132 *Pal.* Never till now I was in priſon, Arcite.
Arc. Why, what's the matter, man?
Pal. Behold, and wonder!

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118. *Emi. This garden*] S. sqq. O.Edd. Ty. give this as part of Arcite's speech.

By heaven, ſhee is a goddeſſe! [II. 2]
Arc. Ha!
Pal. Doe reverence!
She is a goddeſſe, Arcite!
Emil. Of all flowres,
Me thinkes, a roſe is beſt. 136
Wom. Why, gentle madam?
Emil. It is the very embleme of a maide:
For when the weſt wind courts her gently
How modeſtly ſhe blowes, and paints the ſun
With her chaſte bluſhes! When the north comes neere her, 140
Rude and impatient, then, like chaſtity,
Shee lockes her beauties in her bud againe,
And leaves him to baſe briers.
Wom. Yet, good madam,
Sometimes her modeſty will blow ſo far 144
She fals for 't: a mayde,
If ſhee have any honour, would be loth
To take example by her.
Emil. Thou art wanton.
Arc. She is wondrous faire! 148
Pal. She is all the beauty extant!
Emil. The ſun grows high; lets walk in. Keep theſe flowers.
Wee'le ſee how neere art can come neere their colours.
I am wondrous merry-hearted; I could laugh now.
Wom. I could lie downe, I am ſure. 152
Emil. And take one with you?
Wom. That 's as we bargaine, madam.
Emil. Well, agree then.
[*Exeunt* Emilia *and Woman.*
Pal. What thinke you of this beauty?
Arc. 'Tis a rare one.
Pal. Is 't but a rare one?
Arc. Yes, a matchles beauty.
Pal. Might not a man well loſe himſelfe, and love her? 156

138. *gently*] O. Edd. etc. S. Farmer, gentily Th. conj. her Beauties gently

[II. 2] *Arc.* I cannot tell what you have done; I have,
Beſhrew mine eyes for 't. Now I feele my ſhackles.
Pal. You love her, then?
Arc. Who would not?
Pal. And deſire her?
160 *Arc.* Before my liberty.
Pal. I ſaw her firſt.
Arc. That's nothing.
Pal. But it ſhall be.
Arc. I ſaw her too.
Pal. Yes, but you muſt not love her.
Arc. I will not as you doe, to worſhip her,
164 As ſhe is heavenly, and a bleſſed goddes;
I love her as a woman, to enjoy her:
So both may love.
Pal. You ſhall not love at all.
Arc. Not love at all! Who ſhall deny me?
168 *Pal.* I, that firſt ſaw her; I, that tooke poſſeſſion
Firſt with mine eye of all thoſe beauties in her
Reveald to mankinde. If thou loveſt her,
Or entertain'ſt a hope to blaſt my wiſhes,
172 Thou art a traytour, Arcite, and a fellow
Falſe as thy title to her: friendſhip, blood,
And all the tyes betweene us, I diſclaime,
If thou once thinke upon her!
Arc. Yes, I love her;
176 And if the lives of all my name lay on it,
I muſt doe ſo; I love her with my ſoule!
If that will loſe ye, farewell, Palamon!
I ſay againe, I love; and in loving her, maintaine
180 I am as worthy and as free a lover,
And have as juſt a title to her beauty,
As any Palamon, or any living
That is a man's ſonne.

168.] Edd. Sid. Walker, deny me? *Pal.* I; I that
179. *I say againe, I love: and*] Edd. (O. Edd. S. love, and) Sid. Walker, I love her; and

Pal. Have I cald thee friend? [II. 2]
Arc. Yes, and have found me ſo. Why are you mov'd thus? 184
Let me deale coldly with you: am not I
Part of [your] blood, part of your ſoule? you 've told me
That I was Palamon, and you were Arcite.
Pal. Yes. 188
Arc. Am not I liable to thoſe affections,
Thoſe joyes, greifes, angers, feares, my friend ſhall ſuffer?
Pal. Ye may be.
Arc. Why, then, would you deale ſo cunningly,
So ſtrangely, ſo unlike a noble kinſman, 192
To love alone? Speake truely, doe you thinke me
Unworthy of her ſight?
Pal. No; but unjuſt
If thou purſue that ſight.
Arc. Becauſe an other
Firſt ſees the enemy, ſhall I ſtand ſtill, 196
And let mine honour downe, and never charge?
Pal. Yes, if he be but one.
Arc. But ſay that one
Had rather combat me?
Pal. Let that one ſay ſo,
And uſe thy freedome; elſe if thou purſueſt her, 200
Be as that curſed man that hates his country,
A branded villaine!
Arc. You are mad.
Pal. I muſt be,
Till thou art worthy, Arcite; it concernes me;
And, in this madnes, if I hazard thee 204
And take thy life, I deale but truely.
Arc. Fie, ſir!
You play the childe extreamely: I will love her,
I muſt, I ought to doe ſo, and I dare;
And all this juſtly. 208
Pal. O, that now, that now

186. *your blood*] D. Q. you blood

[II. 2] Thy falſe ſelfe and thy friend had but this fortune,
To be one howre at liberty, and graſpe
Our good ſwords in our hands! I 'ld quickly teach thee
212 What 'twere to filch affection from another!
Thou art baſer in it then a cutpurſe:
Put but thy head out of this window more,
And, as I have a ſoule, Ile naile thy life to 't!
216 *Arc.* Thou dar'ſt not, foole; thou canſt not; thou art feeble:
Put my head out! Ile throw my body out,
And leape the garden, when I ſee her next,
And pitch between her armes to anger thee.
220 *Pal.* No more! the keeper's comming; I ſhall live
To knocke thy braines out with my shackles.
Arc. Doe.

Enter [Jailor.]

[*Jail.*] By your leave, gentlemen.
Pal. Now, honeſt keeper?
[*Jail.*] Lord Arcite, you muſt preſently to the duke:
224 The cauſe I know not yet.
Arc. I'm ready, keeper.
[*Jail.*] Prince Palamon, I muſt awhile bereave you
Of your faire coſen's company. [*Exeunt* Arcite *and* Jailor.]
Pal. And me too,
Even when you pleaſe of life. Why is he ſent for?
228 It may be, he ſhall marry her; he's goodly,
And like enough the duke hath taken notice
Both of his blood and body. But his falſehood!
Why ſhould a friend be treacherous? If that
232 Get him a wife ſo noble and ſo faire,
Let honeſt men ne'er love againe. Once more
I would but ſee this faire one.—Bleſſed garden,
And fruite and flowers more bleſſed, that ſtill bloſſom
236 As her bright eies ſhine on ye! Would I were,
For all the fortune of my life hereafter,

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222. *Enter Jailor*] L. Q. Enter Keeper D. Re-enter Gaoler

Yon little tree, yon blooming apricocke! [II. 2]
How I would ſpread, and fling my wanton armes
In at her window! I would bring her fruite 240
Fit for the gods to feed on; youth and pleaſure,
Still as ſhe taſted, ſhould be doubled on her;
And if ſhe be not heavenly, I would make her
So neere the gods in nature, they ſhould feare her; 244

[*Enter* Jailor.]

And then I am ſure ſhe would love me. How now, keeper!
Wher's Arcite?
[*Jail.*] Baniſhd. Prince Pirithous
Obtained his liberty; but never more,
Upon his oth and life, muſt he ſet foote 248
Upon this kingdome.
Pal. Hee's a bleſſed man!
He ſhall ſee Thebs againe, and call to armes
The bold yong men that, when he bids 'em charge,
Fall on like fire: Arcite ſhall have a fortune, 252
If he dare make himſelfe a worthy lover,
Yet in the field to ſtrike a battle for her;
And if he loſe her then, he's a cold coward;
How bravely may he beare himſelfe to win her 256
If he be noble Arcite: thouſand waies!
Were I at liberty, I would doe things
Of ſuch a vertuous greatnes, that this lady,
This bluſhing virgine, ſhould take manhood to her, 260
And ſeeke to raviſh me.
[*Jail.*] My lord, for you
I have this charge too—
Pal. To diſcharge my life.
[*Jail.*] No; but from this place to remoove your lordſhip:
The windowes are too open. 264
Pal. Devils take 'em
That are ſo envious to me! Pre'thee kill me.
[*Jail.*] And hang for't afterward?

238. *Apricocke*] Q. F. T. S. D. K.('67) Sk. Apricock C. W. K.('41) Ty. apricot

[II. 2] *Pal.* By this good light
Had I a ſword I 'ld kill thee.
[*Jail.*] Why, my lord?
268 *Pal.* Thou bring'ſt ſuch pelting ſcurvy news continually,
Thou art not worthy life. I will not goe.
[*Jail.*] Indeede you muſt, my lord.
Pal. May I ſee the garden?
[*Jail.*] Noe.
Pal. Then I am reſolvd, I will not goe.
[*Jail.*] I muſt
272 Conſtraine you, then; and for you're dangerous,
Ile clap more yrons on you.
Pal. Doe, good keeper:
Ile ſhake 'em ſo, ye ſhall not ſleepe;
Ile make ye a new morriſſe. Muſt I goe?
276 [*Jail.*] There is no remedy.
Pal. Farewell, kinde window;
May rude winde never hurt thee!—O, my lady,
If ever thou haſt felt what ſorrow was,
Dreame how I ſuffer!—Come, now bury me. [*Exeunt.*

[II. 3] SCENE III. [*The country near Athens.*]

Enter Arcite.

Arc. Baniſhd the kingdome? 'tis a benefit,
A mercy I muſt thanke 'em for; but baniſhd
The free enjoying of that face I die for,
4 Oh 'twas a ſtuddied puniſhment, a death
Beyond imagination! Such a vengeance,
That, were I old and wicked, all my ſins
Could never plucke upon me. Palamon,
8 Thou haſt the start now, thou ſhalt ſtay, and ſee
Her bright eyes breake each morning 'gainſt thy window,
And let in life into thee; thou ſhalt feede
Upon the ſweetenes of a noble beauty,
12 That nature ne'er exceeded, nor ne'er ſhall:
Good gods, what happines has Palamon!

Twenty to one, hee'l come to ſpeake to her; [II. 3]
And, if ſhe be as gentle as ſhe's faire,
I know ſhe's his; he has a tongue will tame 16
Tempeſts, and make the wild rockes wanton. Come what can come,
The worſt is death; I will not leave the kingdome:
I know mine owne is but a heape of ruins,
And no redreſſe there: if I goe, he has her. 20
I am reſolv'd: an other ſhape ſhall make me,
Or end my fortunes; either way, I'm happy:
Ile ſee her, and be neere her, or no more.

Enter four Country-people; *& one with a garlond before them.*

1. My maſters, Ile be there, that's certaine. 24
2. And Ile be there.
3. And I.
4. Why, then, have with ye, boyes! 'Tis but a chiding:
Let the plough play to-day; Ile tickle't out 28
Of the jades' tailes to-morrow.
1. I am ſure
To have my wife as jealous as a turkey:
But that's all one; Ile goe through, let her mumble.
2. Clap her aboard to morrow-night, and ſtoa her, 32
And all's made up againe.
3. I, doe but put
A feskue in her fiſt, and you ſhall ſee her
Take a new leſſon out, and be a good wench.
Doe we all hold againſt the maying? 36
4. Hold?
What ſhould aile us?
3. Arcas will be there.
2. And Sennois,
And Rycas; and three better lads nev'r danced
Under green tree; and [ye] know what wenches, ha!

21. *resolv'd: another*] D. Q. resolu'd an other
24. sqq.] Dyce's arrangement, ed. 1876, here followed.
39. *ye know*] S. sqq. O.Edd. yet know

[II. 3] But will the dainty domine, the schoolemaſter,
Keep touch, doe you thinke? for he do's all, ye know.
3. Hee'l eate a hornebooke ere he faile: goe to!
The matter's too farre driven betweene
44 Him and the tanner's daughter, to let ſlip now;
And ſhe muſt ſee the duke, and ſhe muſt daunce too.
4. Shall we be luſty?
2. All the boyes in Athens
Blow wind i' th' breech on us: and here Ile be
48 And there Ile be, for our towne, and here againe,
And there againe: ha, boyes, heigh for the weavers!
1. This muſt be done i' th' woods.
4. O, pardon me!
2. By any meanes; our thing of learning [ſays] ſo;
52 Where he himſelfe will edifie the duke
Moſt parlouſly in our behalfes: hee's excellent i' th' woods;
Bring him to th' plaines, his learning makes no cry.
3. We'll ſee the ſports; then every man to 's tackle!
56 And, ſweete companions, let's rehearſe by any meanes,
Before the ladies ſee us, and doe ſweetly,
And god knows what may come on 't.
4. Content: the ſports
Once ended, wee'l performe. Away, boyes, and hold!
60 *Arc.* By your leaves, honeſt friends; pray you, whither goe you?
4. Whither! why, what a queſtion 's that!
Arc. Yes, 'tis a queſtion,
To me that know not.
3. To the games, my friend.
64 2. Where were you bred, you know it not?
Arc. Not farre, ſir.
Are there ſuch games to-day?
1. Yes, marry, are there:
And ſuch as you nev'r ſaw; The duke himſelfe
Will be in perſon there.

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51. *says so*] S. sqq. O.Edd. sees so

Arc. What paſtimes are they? [II. 3]
2. Wraſtling, and running.—'Tis a pretty fellow. 68
3. Thou wilt not goe along?
Arc. Not yet, ſir.
4. Well, ſir,
Take your owne time. Come, boyes.
1. My minde miſgives me
This fellow has a vengeance tricke o' th' hip;
Marke how his body 's made for 't. 72
2. Ile be hangd though
If he dare venture; hang him, plumb porredge!
He wraſtle? he roſt eggs! Come, let's be gon, lads.
[*Exeunt* Countrymen.
Arc. This is an offerd oportunity
I durſt not wiſh for. Well I could have wreſtled, 76
The beſt men calld it excellent; and run
Swifter then winde upon a feild of corne,
Curling the wealthy eares, nev'r flew. Ile venture,
And in ſome poore diſguize be there: who knowes 80
Whether my browes may not be girt with garlands,
And happines preferre me to a place
Where I may ever dwell in ſight of her? [*Exit.*

SCENE IV. [*Athens. A room in the priſon.*] [II. 4]

Enter Jailor's Daughter.

Daugh. Why ſhould I love this gentleman? 'tis odds
He never will affect me; I am baſe,
My father the meane keeper of his priſon,
And he a prince; To marry him is hopeleſſe,
To be his whore, is witles. Out upon 't!
What puſhes are we wenches driven to,

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76. *Well I*] S. C. W. K. D. Sk. O.Edd. Ty. Well, I
78. *then winde . . . nev'r flew.*] L. Q. then winde . . . never flew: (so F. T. Ty. than wind) Th. conj. then . . . near Se. Sy. S. C. W. the . . . ne'er Mason, D. than wind . . ever flew K. Sk. than . . . e'er
3. *his priſon*] Q. etc. S. this prison

[II. 4] When fifteene once has found us! Firſt I ſaw him;
8 I, ſeeing, thought he was a goodly man;
He has as much to pleaſe a woman in him—
If he pleaſe to beſtow it ſo—as ever
Theſe eyes yet lookt on; next, I pittied him,
12 And ſo would any young wench o' my conſcience
That ever dream'd, or vow'd her maydenhead
To a yong hanſom man; then I lov'd him,
Extreamely lov'd him, infinitely lov'd him;
16 And yet he had a coſen, faire as he too;
But in my heart was Palamon, and there,
Lord, what a coyle he keepes! To heare him
Sing in an evening, what a heaven it is!
20 And yet his ſongs are ſad ones. Fairer ſpoken
Was never gentleman: when I come in
To bring him water in a morning, firſt
He bowes his noble body, then ſalutes me, thus:
24 "Faire, gentle mayde, good morrow: may thy goodnes
Get thee a happy huſband!" Once, he kiſt me;
I lov'd my lips the better ten daies after:
Would he would doe ſo ev'ry day! He greives much,
28 And me as much to ſee his miſery:
What ſhould I doe, to make him know I love him?
For I would faine enjoy him. Say I ventur'd
To ſet him free? what ſaies the law, then? Thus much
32 For law, or kindred! I will doe it,
And this night or to-morrow he ſhall love me. [*Exit.*

8. *I, seeing,*] S. C. W. K. D. Sk. Q. I (seeing) F. I (seeing) though the Sid. Walker, And seeing
14. *then I lov'd*] O.Edd. S. D. Ty. C. W. K. Then, I Sk. [and] then, I
18. *To heare him*] O.Edd. etc. Se. S. To sit and hear him
31. *thus much For*] O.Edd. Ty. S. thus much For . . Kindred: I will do it, ay And this night; and toMorrow he shall love me. C.(1778) W. K.('41) And this Night, or tomorrow: He (he C. 1811). Q. night, or to morrow he D. Sk. night or tomorrow he K.('67) night, or to-morrow, he L. qy. I will do it, And this night;—or tomorrow he
32.] cf. metre of IV. ii. 144.

SCENE V. [*An open place in Athens.*] [II. 5]

Enter Theſeus, Hippolyta, Pirithous, Emilia; Arcite [*as a Country-man, wearing*] *a Garland;* [*and* Country-people]. This short florish of cornets, and showtes within.

Theſ. You have done worthily; I have not ſeene,
Since Hercules, a man of tougher ſynewes:
What e'er you are, you run the beſt, and wraſtle,
That theſe times can allow. 4
Arc. I'm proud to pleaſe you.
Theſ. What countrie bred you?
Arc. This; but far off, prince.
Theſ. Are you a gentleman?
Arc. My father ſaid ſo;
And to thoſe gentle uſes gave me life.
Theſ. Are you his heire? 8
Arc. His yongeſt, ſir.
Theſ. Your father
Sure is a happy ſire, then. What prooves you?
Arc. A little of all noble quallities:
I could have kept a hawke, and well have holloa'd
To a deepe crie of dogges; I dare not praiſe 12
My feat in horſemanſhip, yet they that knew me
Would ſay it was my beſt peece; laſt and greateſt,
I would be thought a ſouldier.
Theſ. You are perfect.
Pir. Upon my ſoule, a proper man! 16
Emil. He is ſo.
Pir. How doe you like him, ladie?
Hip. I admire him:
I have not ſeene ſo yong a man ſo noble—
If he ſay true,—of his ſort.
Emil. Beleeve,
His mother was a wondrous handſome woman; 20

Scene V] Qo. Scæna 4. D. Arcite disguised, wearing . . . . . Countrymen
7. *me life*] Edd. Se. conj. my
9. *prooves you t*] Q. F. T. W. D. Ty. K.('67) Sk. proves S. C. K.('41) prove Ingram conj. profess

[II. 5] His face me thinkes goes that way.
Hip. But his body
And firie minde illuſtrate a brave father.
Pir. Marke how his vertue, like a hidden ſun,
24 Breakes through his baſer garments!
Hip. Hee's well got, ſure.
Theſ. What made you ſeeke this place, ſir?
Arc. Noble Theſeus,
To purchaſe name, and doe my ableſt ſervice
To ſuch a well-found wonder as thy worth;
28 For onely in thy court, of all the world,
Dwells faire-eyd honor.
Pir. All his words are worthy.
Theſ. Sir, we are much endebted to your travell,
Nor ſhall you looſe your wiſh.—Pirithous,
32 Diſpoſe of this faire gentleman.
Pir. Thankes, Theſeus.—
What-e'er you are, y' are mine; and I ſhall give you
To a moſt noble ſervice,—to this lady,
This bright yong virgin; pray, obſerve her goodneſſe:
36 You have honourd hir faire birthday with your vertues,
And, as your due, y' are hirs; kiſſe her faire hand, ſir.
Arc. Sir, y' are a noble giver.—Deareſt bewtie,
Thus let me ſeale my vowd faith [*kisses her hand*]: when your ſervant—
40 Your moſt unworthie creature—but offends you,
Command him die, he ſhall.
Emil. That were too cruell.
If you deſerve well, ſir, I ſhall ſoone ſee it:
Y' are mine: and ſomewhat better than your rancke Ile uſe you.
44 *Pir.* Ile ſee you furniſh'd, and becauſe you ſay
You are a horſeman, I muſt needs intreat you
This afternoone to ride; but tis a rough one.
Arc. I like him better, prince; I ſhall not, then,

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42. *see it*] L. Q. D. see't
43. *Ile use you*] Q. arrangement. D. prints as a separate line.

Freeze in my ſaddle. [II. 5]
Theſ. Sweet, you muſt be readie,—
And you, Emilia,—and you, friend,—and all,—
To-morrow, by the ſun, to doe obſervance
To flowry May, in Dian's wood.—Waite well, ſir,
Upon your miſtris.—Emily, I hope 52
He ſhall not goe afoote.
Emil. That were a ſhame, ſir,
While I have horſes.—Take your choice; and what
You want at any time, let me but know it;
If you ſerve faithfully, I dare aſſure you 56
You'l finde a loving miſtris.
Arc. If I doe not,
Let me finde that my father ever hated:
Diſgrace and blowes.
Theſ. Go, leade the way; you've won it;
It ſhall be ſo: you ſhall receave all dues 60
Fit for the honour you have won; 'twere wrong elſe.—
Siſter, beſhrew my heart, you have a ſervant,
That, if I were a woman, would be maſter:
But you are wiſe. 64
Emil. I hope too wiſe for that, ſir.
[*Floriſh. Exeunt.*

SCENE VI. [*Athens. Before the priſon.*] [II. 6]

Enter Jailor's Daughter.

Daugh. Let all the dukes and all the divells rore,
He is at liberty: I have ventur'd for him;
And out I have brought him to a little wood
A mile hence: I have ſent him, where a cedar, 4
Higher than all the reſt, ſpreads like a plane,
Faſt by a brooke; and there he ſhall keepe cloſe,
Till I provide him fyles and foode; for yet
His yron bracelets are not off. O, love, 8
What a ſtout-hearted child thou art! My father
Durſt better have indur'd cold vron than done it.

[II. 6] I love him beyond love and beyond reaſon,
12 Or wit, or ſafetie; I have made him know it:
I care not; I am deſperate; if the law
Finde me, and then condemne me for 't, ſome wenches
Some honeſt-harted maides, will ſing my dirge,
16 And tell to memory my death was noble,
Dying almoſt a martyr. That way he takes,
I purpoſe is my way too: ſure he cannot
Be ſo unmanly, as to leave me here:
20 If he doe, maides will not ſo eaſily
Truſt men againe: and yet he has not thank'd me
For what I've done: no, not ſo much as kiſt me;
And that, me thinkes, is not ſo well; nor ſcarcely
24 Could I perſwade him to become a freeman,
He made ſuch ſcruples of the wrong he did
To me and to my father. Yet, I hope,
When he conſiders more, this love of mine
28 Will take more root within him: let him doe
What he will with me, ſo he uſe me kindly;
For uſe me ſo he ſhall, or Ile proclaime him,
And to his face, no man. Ile preſently
32 Provide him neceſſaries, and packe my cloathes up,
And where there is a [patch] of ground Ile venture,
So hee be with me: by him, like a ſhadow,
Ile ever dwell. Within this houre the whoobub
36 Will be all o'er the priſon: I am then
Kiſſing the man they looke for. Farewell, father!
Get many more ſuch priſoners and ſuch daughters,
And ſhortly you may keepe yourſelfe. Now to him! [*Exit.*

33. *patch*] Ingleby. Edd. path

ACT III.

Scene I. [*A foreſt near Athens.*] [III. 1]

Enter Arcite.

Cornets in sundry places. Noise and hallowing as people a-Maying.

Arc. The Duke has loſt Hippolyta; each tooke
A ſeverall land. This is a ſolemne rite
They owe bloomd May, and the Athenians pay it
To th' heart of ceremony. O queene Emilia, 4
Freſher then May, ſweeter
Then hir gold buttons on the bowes, or all
Th' enamelld knackes o' th' meade or garden: yea!
We challenge too the bancke of any nymph, 8
That makes the ſtreame ſeeme flowers; thou, O jewell
O' th' wood, o' th' world, haſt likewiſe bleſt a [place]
With thy ſole preſence! In thy rumination
That I, poore man, might eftſoones come betweene, 12
And chop on ſome cold thought! thrice bleſſed chance
To drop on ſuch a miſtris, expectation
Moſt giltleſſe on't. Tell me, O lady fortune,—
Next after Emily my ſoveraigne,—how far 16
I may be prowd. She takes ſtrong note of me,
Hath made me neere her, and this beuteous morne,
The prim'ſt of all the yeare, preſents me with
A brace of horſes: two ſuch ſteeds might well 20
Be by a paire of kings backt, in a field
That their crownes' titles tride. Alas, alas,
Poore coſen Palamon, poore priſoner! thou
So little dream'ſt upon my fortune, that 24
Thou thinkſt thy ſelfe the happier thing, to be
So neare Emilia; me thou deem'ſt at Thebs,
And therein wretched, although free; but if
Thou knew'ſt my miſtris breathd on me, and that 28

2. *land*] O.Edd. sqq. Spalding, Ty. Sk. (D. gloss.) laund Heath, stand
10. *place*] S. sqq. O.Edd. pace
11. *presence! In thy*] D. K. Sk. O.Edd. Ty. presence, in S. C. W. presence.—In

[III. 1] I ear'd her language, livde in her eye, O coz,
What paſſion would encloſe thee!

Enter Palamon *as out of a buſh, with his ſhackles: bends his fiſt at* Arcite.

Pal. Traytor kinſman!
Thou ſhouldſt perceive my paſſion, if theſe ſignes
32 Of priſonment were off me, and this hand
But owner of a ſword. By all othes in one,
I, and the juſtice of my love, would make thee
A confeſt traytor. O thou moſt perfidious
36 That ever gently lookd! the [voyd'ſt] of honour
That ev'r bore gentle token! falſeſt coſen
That ever blood made kin! call'ſt thou hir thine?
Ile prove it in my ſhackles, with theſe hands,
40 Void of appointment, that thou ly'ſt, and art
A very theefe in love, a chaffy lord,
Nor worth the name of villaine! Had I a ſword,
And theſe houſe clogges away,—
Arc. Deere coſin Palamon,
44 *Pal.* Coſener Arcite, give me language ſuch
As thou haſt ſhewd me feate!
Arc. Not finding in
The circuit of my breaſt any groſſe ſtuffe
To forme me like your blazon, holds me to
48 This gentleneſſe of anſwer: 'tis your paſſion
That thus miſtakes; the which to you being enemy,
Cannot to me be kind. Honor and honeſtie
I cheriſh and depend on, how ſo ev'r
52 You skip them in me; and with them, faire coz,
Ile maintaine my proceedings. Pray, be pleaſ'd
To ſhew in generous termes your griefes, ſince that
Your queſtion's with your equall, who profeſſes
56 To cleare his owne way with the minde and ſword
Of a true gentleman.

36. *voyd'st*] S. sqq. void'st Q. F. voydes T. voids | 42. *Nor worth*] Edd. L. quer. Not worth

Pal. That thou durſt, Arcite! [III. 1]
Arc. My coz, my coz, you have beene well advertiſ'd
How much I dare: y'ave ſeene me uſe my ſword
Againſt th' advice of feare. Sure, of another 60
You would not heare me doubted, but your ſilence
Should breake out, though i' th' ſanctuary.
Pal. Sir,
I have ſeene you move in ſuch a place, which
Might juſtifie your manhood; you were calld 64
A good knight and a bold: but the whole weeke's not faire,
If any day it rayne. Their valiant temper
Men looſe when they encline to trecherie;
And then they fight like compelld beares, would fly 68
Were they not tyde
Arc. Kinſman, you might as well
Speake this, and act it in your glaſſe, as to
His eare, which now diſdaines you.
Pal. Come up to me,
Quit me of theſe cold gyves, give me a ſword, 72
Though it be ruſtie, and the charity
Of one meale lend me; come before me then,
A good ſword in thy hand, and doe but ſay
That Emily is thine, I will forgive 76
The treſpaſſe thou haſt done me, yea, my life
If then thou carry 't; and brave ſoules in ſhades,
That have dyde manly, which will ſeeke of me
Some newes from earth, they ſhall get none but this, 80
That thou art brave and noble.
Arc. Be content,
Againe betake you to your hawthorne houſe:
With counſaile of the night, I will be here
With wholeſome viands; theſe impediments 84
Will I file off; you ſhall have garments, and
Perfumes to kill the ſmell o' th' priſon; after,

---

68. *compelld beares*] Q. compelld Beares | S. sqq. compell'd Bears
F. coupel'd Beeres T. coupel'd Bears |

[III. 1] When you ſhall ſtretch your ſelfe, and ſay but, "Arcite,
88 I am in plight," there ſhall be at your choyce
Both ſword and armour.
Pal. Oh you heavens, dares any
So noble beare a guilty buſines! none
But onely Arcite; therefore none but Arcite
92 In this kinde is ſo bold.
Arc. Sweete Palamon,—
Pal. I doe embrace you and your offer: for
Your offer doo 't I onely, ſir; your perſon
Without hipocriſy I may not wiſh [*Winde hornes of cornets.*
96 More then my ſword's edge on 't.
Arc. You heare the hornes:
Enter your [muſite] leaſt this match between 's
Be croſt, er met. Give me your hand; farewell:
Ile bring you every needfull thing: I pray you,
100 Take comfort, and be ſtrong.
Pal. Pray hold your promiſe,
And doe the deede with a bent brow: moſt certaine
You love me not: be rough with me, and powre
This oile out of your language. By this ayre,
104 I could for each word give a cuffe; my ſtomach
Not reconcild by reaſon.
Arc. Plainely ſpoken!
Yet pardon me hard language; when I ſpur
My horſe, I chide him [not]; content and anger
108 In me have but one face.
Harke, ſir! they call [*Winde hornes.*
The ſcatterd to the banket: you muſt gueſſe
I have an office there.
Pal. Sir, your attendance

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89. *dares*] Q. Ty. F. sqq. dare
90. *So noble beare a guilty buſines!*] Q. [om. !] F. T. business! S. C. W. K. Ty. bear . . business? D.('67, '76) noble . . . baseness? Sk. nobly . . business?
97. *muſite*] Q. Musicke F. T. Musick D'Avenant, muise S. C. (Ty. notes, p. 484: "music, evidently a corruption.") muse quick W. muse K. D.('46) Sk. musit Ty. (text, by mistake) music quick D.('67, '76) muset
107. *chide him not*] F. sqq. Q. him nor

Cannot pleaſe heaven; and I know your office [III. 1]
Unjuſtly is atcheev'd. 112
Arc. [I've] a good title,
I am perſwaded: this queſtion, ſicke between 's,
By bleeding muſt be cur'd. I am a ſuitour
That to your ſword you will bequeath this plea,
And talke of it no more. 116
Pal. But this one word:
You are going now to gaze upon my miſtris;
For note you, mine ſhe is,—
Arc. Nay, then,—
Pal. Nay, pray you,—
You talke of feeding me to breed me ſtrength;
You 're going now to looke upon a ſun 120
That ſtrengthens what it lookes on; there you have
A vantage ore me: but enjoy it till
I may enforce my remedy. Farewell. [*Exeunt.*

SCENE II. [*Another part of the foreſt.*] [III. 2]

Enter Jailor's Daughter *alone.*

Daugh. He has miſtooke the [brake] I meant; is gone
After his fancy. 'Tis now welnigh morning;
No matter: would it were perpetuall night,
And darkenes lord o' th' world!—Harke! 'tis a woolfe: 4
In me hath greife ſlaine feare, and, but for one thing,
I care for nothing, and that's Palamon:
I [reck] not if the wolves would jaw me, ſo
He had this file. What if I hallowd for him? 8
I cannot hallow: if I whoop'd, what then?
If he not anſweard, I ſhould call a woolfe,
And doe him but that ſervice. I have heard

112. *I've a good title*] S. C. K. D. Ty. Sk. O.Edd. If W. I have T. I'm perſuaded
121. *there you have A*] D. Q. there You have a Q. enjoy't
1. *brake*] Th. M. W. K. D. Ty. Sk. Q. Beake F. T. Beak D'Avenant, beach Sy. conj. Brook Se. conj. mistook; the Hawk I sent is gone Se. S. (text) C. Nares, Hickson, Beck L. Brake (spelt Breake?)
7. *reck*] Edd. Q. wreake

[III. 2] Strange howles this live-long night: why may 't not be
They have made prey of him? he has no weapons;
He cannot run; the jengling of his gyves
Might call fell things to liſten, who have in them
16 A ſence to know a man unarmd, and can
Smell where reſiſtance is. Ile ſet it downe
He's torne to peeces; they howld many together,
And then they fed on him: ſo much for that!
20 Be bold to ring the bell; how ſtand I, then?
All 's char'd when he is gone. No, no, I lye;
My father 's to be hang'd for his eſcape;
My ſelfe to beg, if I prizd life ſo much
24 As to deny my act; but that I would not,
Should I try death by duſſons.—I am mop't,
Food tooke I none theſe two daies,—
Sipt ſome water. I have not cloſd mine eyes
28 Save when my lids ſcowrd off their [brine.] Alas,
Diſſolve, my life! let not my ſence unſettle,
Leaſt I ſhould drowne, or ſtab, or hang my ſelfe!
O ſtate of nature, faile together in me,
32 Since thy beſt props are warpt! So, which way now?
The beſt way is the next way to a grave:
Each errant ſtep beſide is torment. Loe,
The moone is down, the cryckets chirpe, the schreich-owle
36 Calls in the dawne! all offices are done,
Save what I faile in: but the point is this,
An end, and that is all. [*Exit.*

19. *fed*] Edd. Q. feed
25. *death*] Edd. Sk. qy. deaths
26. *daies,—Sipt some water.*] L. Q. daies. Sipt some water. I have F. took I non these two daies. Sipt some water, I have. (T. none . . Days, . . Water.) Sy. conj. Mason, Ty. 'cept some Water S. days, only sipt Some Water, two Nights I've C. K. days, Sipt some water; I've W. (re-arr. ll. 26—31, v. n.) days; sipt some water; I have D. days; once, indeed, I sipp'd some water; I've So Sk. (*places* once, indeed, I *within* [ ]).
28. *brine*] T. sqq. Q. F. bine (cf. I. iii. 22.)

SCENE III. [*The ſame part of the foreſt as in Scene I.*] [III. 3]

Enter Arcite, *with meate, wine, files, &c.*

Arc. I ſhould be neere the place. Hoa, Coſen Palamon!

Enter Palamon.

Pal. Arcite?
Arc. The ſame: I 've brought you foode and files.
Come forth and feare not; here 's no Theſeus.
Pal. Nor none ſo honeſt, Arcite. 4
Arc. That's no matter:
Wee'l argue that hereafter. Come, take courage;
You ſhall not dye thus beaſtly: here, ſir, drinke;
I know you 're faint; then Ile talke further with you.
Pal. Arcite, thou mightſt now poyſon me. 8
Arc. I might;
But I muſt feare you firſt. Sit downe; and, good, now,
No more of theſe vaine parlies: let us not,
Having our ancient reputation with us,
Make talke for fooles and cowards. To your health. [*Drinks.*] 12
Pal. Doe.
Arc. Pray, ſit downe, then; and let me entreate you,
By all the honeſty and honour in you,
No mention of this woman! 't will diſturbe us;
We ſhall have time enough. 16
Pal. Well, ſir, Ile pledge you.
Arc. Drinke a good hearty draught; it breeds good blood, man.
Doe not you feele it thaw you?
Pal. Stay; Ile tell you
After a draught or two more.
Arc. Spare it not;
The Duke has more, coz. Eate now. 20
Pal. Yes.
Arc. I am glad

4. *Nor none so*] Edd. Sid. Walker, No, nor none so | 12. *health* [*Drinks.*] D. Q. health, &c.

[III. 3] You have ſo good a ſtomach.
Pal. I am gladder
I have ſo good meate too 't.
Arc. Is 't not mad lodging,
Here in the wild woods, coſen?
Pal. Yes, for them
24 That have wilde conſciences.
Arc. How taſts your vittails?
Your hunger needs no ſawce, I ſee.
Pal. Not much:
But if it did, yours is too tart, ſweete coſen.
What is this?
Arc. Veniſon.
Pal. 'Tis a luſty meate.
28 Give me more wine: here, Arcite, to the wenches
We have known in our daies! The lord-ſteward's daughter;
Doe you remember her?
Arc. After you, coz.
Pal. She lov'd a black-haird man.
Arc. She did ſo; well, ſir?
32 *Pal.* And I have heard ſome call him Arcite; and—
Arc. Out with 't, faith!
Pal. She met him in an arbour:
What did ſhe there, coz? play o' th' virginals?
Arc. Something ſhe did, ſir.
Pal. Made her groane a month for 't;
36 Or two, or three, or ten.
Arc. The marſhal's ſiſter
Had her ſhare too, as I remember, coſen,
Elſe there be tales abroade; you'l pledge her?
Pal. Yes.
Arc. A pretty broune wench 't is: there was a time
40 When yong men went a-hunting, and a wood,
And a broade beech; and thereby hangs a tale.—
Heigh-ho!
Pal. For Emily, upon my life! Foole,
Away with this ſtraind mirth! I ſay againe,

That ſigh was breathd for Emily: baſe coſen, [III. 3]
Dar'ſt thou breake firſt?
Arc. You 're wide.
Pal. By heaven and earth,
Ther 's nothing in thee honeſt.
Arc. Then Ile leave you:
You are a beaſt now.
Pal. As thou makſt me, traytour.
Arc. Ther's all things needfull,—files, and ſhirts, and per- 48
fumes:
Ile come againe ſome two howres hence, and bring
That that ſhall quiet all.
Pal. A ſword and armour?
Arc. Feare me not. You are now too fowle: farewell:
Get off your trinkets; you ſhall want nought. 52
Pal. Sir ha,—
Arc. Ile heare no more. [*Exit.*
Pal. If he keepe touch, he dies for't. [*Exit.*

SCENE IV. [*Another part of the foreſt.*] [III 4]

Enter Jailor's *Daughter.*

Daugh. I'm very cold; and all the ſtars are out too,
The little ſtars and all, that looke like aglets:
The ſun has ſeene my folly. Palamon!
Alas, no! hee 's in heaven.—Where am I now?— 4
Yonder 's the ſea, and there 's a ſhip; how 't tumbles!
And there 's a rocke lies watching under water;
Now, now, it beates upon it; now, now, now,
Ther's a leak ſprung, a ſound one; how they cry! 8
[Spoom] her before the winde, you'l looſe all els;
Up with a courſe or two, and take about, boyes:
Good night, good night; y'ar gone.—I am very hungry:
Would I could finde a fine frog! he would tell me 12

9. *Spoom*] W. D. K('67). Th. conj. Spoon Q. Vpon her F. T. Ty. K.('41) Upon her Sy. S. C. Up with her 'fore Sk. | Run her
10. *take*] Q. (=) F. sqq. tack

[III. 4] News from all parts o' th' world, then would I make
A careake of a cockle-shell, and style
By east and north-east to the King of Pigmies,
16 For he tells fortunes rarely. Now, my father,
Twenty to one, is trust up i' a trice
To-morrow morning: I'le say ne'r a word.

For I'le cut my greene coat a foote above my knee; [*Sings.*
20 *And I'le clip my yellow locks an inch below mine e'e:*
Hey, nonny, nonny, nonny.
He s' buy me a white cat, forth for to ride,
And I'le goe seeke him, throw the world that is so wide:—
24 *Hey nonny, nonny, nonny.*

O for a pricke now, like a nightingale,
To put my breast against! I shall sleepe like a top else. [*Exit.*

[III. 5] SCENE V. [*Another part of the forest.*]

Enter [Gerrold,] *four* Countrymen [*as* Morris-dancers, *another as the* Bavian, *five*] Wenches, *with a* Taborer.

Ger. Fy, fy!
What tediosity and disestanity
Is here among ye! have my rudiments
4 Bin labourd so long with ye, milkd unto ye,
And, by a figure, even the very plum-broth
And marrow of my understanding laid upon ye,
And do you still cry "Where," and "How," and "Wherfore"?
8 You most coarse freeze capacities, ye [jane] judgements,
Have I saide "Thus let be," and "There let be,"
And "Then let be," and no man understand mee?
Proh Deum, medius fidius, ye are all dunces!
12 For why, here stand I; here the duke comes; there are you,
Close in the thicket; the duke appeares, I meete him,

---

14. *Careake*] Q. F. Careck T. S. D. Carack C. W. Ty. K. Sk. Carrack
22. *He s'*] Skeat *MS.* O.Edd. S. C. W. K. D. Sk. He 's Mason, Ty. He'll
Scene V.] Edd. Q. scæna vi. *Bavian*] S. sqq. Q. F. Baum T. *and* Baum [as if a proper name.] *five Wenches*] D. Q. 2. or 3. wenches
8. *jane*] D. Sk. O.Edd. W. Ty. jave Se. conj. bays Se. S. C. Nares, sleave K. jape

And unto him I utter learned things [III. 5]
And many figures; he heares, and nods, and hums,
And then cries "Rare!" and I goe forward; at length 16
I fling my cap up; marke there! then do you,
As once did Meleager and the bore,
Break comly out before him, like true lovers,
Caſt your ſelves in a body decently, 20
And ſweetly, by a figure, trace and turne, boyes.
1. And ſweetly we will doe it, maſter Gerrold.
2. Draw up the company. Where's the taborour?
3. Why, Timothy! 24
Tab. Here, my mad boyes; have at ye!
Ger. But, I ſay, where's their women?
4. Here 's Friz and Maudline.
2. And little Luce with the white legs, and bouncing Barbery.
1. And freckeled Nel, that never faild her maſter.
Ger. Wher be your ribands, maids? ſwym with your bodies, 28
And carry it ſweetly, and deliverly;
And now and then a favour and a friske.
Nel. Let us alone, ſir.
Ger. Wher 's the reſt o' th' muſicke?
3. Diſperſd as you commanded. 32
Ger. Couple, then,
And ſee what's wanting. Wher's the Bavian?
My friend, carry your taile without offence
Or ſcandall to the ladies; and be ſure
You tumble with audacity and manhood; 36
And when you barke, doe it with judgement.
Bav. Yes, ſir.
Ger. *Quo uſque tandem?* here 's a woman wanting.
4. We may goe whiſtle: all the fat 's i' th' fire.
Ger. We have,
As learned authours utter, waſhd a tile, 40
We have beene *fatuus*, and laboured vainely.
2. This is that ſcornefull peece, that ſcurvy hilding,
That gave her promiſe faithfully ſhe would

[III. 5] Be here, Cicely the ſempſters daughter:
The next gloves that I give her ſhall be dog-ſkin;
Nay and ſhe faile me once— You can tell, Arcas,
She ſwore, by wine and bread, ſhe would not breake.
48 *Ger.* An eele and woman,
A learned poet ſayes, unles by th' taile
And with thy teeth thou hold, will either faile.
In manners this was falſe poſition.
52 1. A fire ill take her! do's ſhe flinch now?
3. What
Shall we determine, ſir?
Ger. Nothing;
Our buſines is become a nullity,
Yea, and a woefull and a pittious nullity.
56 4. Now, when the credite of our towne lay on it,
Now to be frampall, now to piſſe o' th' nettle!
Goe thy waies; Ile remember thee, Ile fit thee!

Enter Jailor's Daughter [*and ſings.*]

The George, alow! came from the ſouth,
60 *From the coaſt of Barbary-a;*
And there he met with brave gallants of war,
By one, by two, by three-a.

Chaire and ſtooles out.

Well haild, well haild, you jolly gallants!
And whither now are you bound-a?
O let me have your company
Till [I] come to the ſound-a!

There was three fooles fell out about an howlet:
68 *The one ſed it was an owle;*
The other he ſed nay;
The third he ſed it was a hawke,
And her bels were cut away.

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52. *fire ill*] O.Edd. C. W. K. D. S. feril Sk. (D. conj.) wild-fire
59. *George, alow!*] L. Q. George alow, Edd. George alow came L. conj. George —alow!— (= halloo!)
66. *Till I come*] T. S. C. K. D. Sk. Q. F. till come W. till [we] come Ty. till We come
68. *The one sed*] Edd. L. quer. The one he sed *or* one sed 'twas

3. Ther 's a dainty mad woman, master, [III. 5]
Comes i' th' nick; as mad as a March hare:
If wee can get her daunce, wee 're made againe;
I warrant her, ſhee'l doe the rareſt gambols.
1. A mad woman! we are made, boyes. 76
Ger. And are you mad, good woman?
Daugh. I 'ld be ſorry elſe
Give me your hand.
Ger. Why?
Daugh. I can tell your fortune:
You are a foole. Tell ten? I have pozd him. Buz!
Friend, you muſt eate no white bread; if you doe 80
Your teeth will bleede extreamely. Shall we dance, ho?
I know you, y' ar a tinker; ſirha tinker,
Stop no more holes but what you ſhould.
Ger. *Dij boni!*
A tinker, damzell! 84
Daugh. Or a conjurer:
Raiſe me a devill now, and let him play
'*Qui paſſa* o' th' bels and bones.
Ger. Goe, take her,
And fluently perſwade her to a peace;
Et opus exegi, quod nec Iouis ira, nec ignis— 88
Strike up, and leade her in.
2. Come, laſſe, let's trip it.
Daugh. Ile leade. [*Winde hornes.*
3. Doe, doe.
Ger. Perſwaſively, and cunningly; away, boyes! 92
[*Ex. all but* Gerrold.]
I heare the hornes: give me ſome meditation,
And marke your cue.
Pallas inſpire me!
Enter Theſeus, Pirithous, Hippolyta, Emilia, Arcite, *and traine.*
Theſ. This way the ſtag tooke.

72. *master*] D. S. Magister. Q. Mr
87. *a peace*] Edd. R[eed]. conj. appease Mason, a place W. conj. a pace W. a peace
88. *Et opus*] O.Edd. D. S. C. W. K. Ty. Atque opus Sk. En, opus

[III. 5] *Ger.* Stay and edifie.
96 *Theſ.* What have we here?
Pir. Some countrey ſport, upon my life, ſir.
[*Thes.*] Well, ſir, goe forward; we will edifie.—
Ladies, ſit downe, wee'l ſtay it.
100 *Ger.* Thou doughtie duke, all haile! all haile, ſweet ladies!
Theſ. This is a cold beginning.
Ger. If you but favour, our country paſtime made is.
We are a few of thoſe collected here,
104 That ruder tongues diſtinguiſh villager;
And to ſay veritie and not to fable,
We are a merry rout, or elſe a rable,
Or company, or, by a figure, choris,
108 That fore thy dignitie will dance a morris.
And I, that am the rectifier of all,
By title *pædagogus*, that let fall
The birch upon the breeches of the ſmall ones,
112 And humble with a ferula the tall ones,
Doe here preſent this machine, or this frame;
And, daintie duke, whoſe doughtie diſmall fame
From Dis to Dædalus, from poſt to pillar,
116 Is blowne abroad, helpe me, thy poore well-willer,
And, with thy twinckling eyes, looke right and ſtraight
Upon this mighty *morr*—of mickle waight—
Is—now comes in, which, being glewd together,
120 Makes *morris*, and the cauſe that we came hether.
The body of our ſport, of no ſmall ſtudy,
I firſt appeare, though rude, and raw, and muddy,
To ſpeake, before thy noble grace, this tenner;
124 At whoſe great feete I offer up my penner:
The next the Lord of May and Lady bright,
The Chambermaid and Servingman, by night
That ſeeke out ſilent hanging: then mine Hoſt
128 And his fat Spowſe, that welcomes to their coſt

98. *Thes.*] Edd. Q. *Per.* Well Sir,
120. *hether.* *The body . . . study, I*] Q. (study I) D. Sk. hither, The body . . . study. I L. quer. sport. Of . . . study, I
128. *welcomes to their cost*] O. Edd. S. Ty.

The gauled traveller, and with a beckning [III. 5]
Informes the tapſter to inflame the reckning:
Then the beaſt-eating Clowne, and next the Foole,
The Bavian, with long tayle and eke long toole; 132
Cum multis alijs that make a dance:
Say "I," and all ſhall preſently advance.
Theſ. I, I, by any meanes, deere domine.
Pir. Produce. 136
[*Ger.*] *Intrate filij,* come forth; and foot it. Knocke for schoole. Enter The dance.
[*Muſicke. Dance a Morris.*]
Ladies, if we have beene merry,
And have pleaſd [ye] with a derry,
And a derry, and a downe, 140
Say the schoolemaſter 's no clowne.
Duke, if we have pleaſd thee too,
And have done as good boyes ſhould doe,
Give us but a tree or twaine 144
For a maypole, and againe,
Ere another yeare run out,
Wee'l make thee laugh, and all this rout.
Theſ. Take twenty, domine.—How does my ſweet heart? 148
Hip. Never ſo pleaſd, ſir.
Emil. 'Twas an excellent dance; and for a preface,
I never heard a better.
Theſ. Schoolemaſter, I thanke you.—
One ſee 'em all rewarded. 152
Pir. And heer 's ſomething
To paint your pole withall.
Theſ. Now to our ſports againe.
Ger. May the ſtag thou huntſt ſtand long,
And thy dogs be ſwift and ſtrong!

Sk. C. etc. welcome Sid. Walker, D.('67, '76) welcome to his
130. *Informes*] Q. F. T. sqq. Ty. Sid. Walker, Informs D. K. Inform
131. *beast-eating*] Edd. Edd. Mason, beef-eating
137. *Ger. Intrate*] C. sqq. O.Edd. S. give to Pir. Ty. arranges: *School.* Produce. *Intrate* &c.
139. *pleas'd ye*] S. sqq. O.Edd. Ty. thee, S. om. have
142. *thee too*] F. sqq. Q. three too

[III. 5] May they kill him without lets,
And the ladies eate his dowſets! [*Winde hornes.*
[*Exeunt* Theſeus, Pirithous, Hippolyta, Emilia, Arcite, *and traine.*]
158 Come, we 're all made. *Dij deæque omnes!*
Ye have danc'd rarely, wenches. [*Exeunt.*

[III. 6] SCENE VI. [*Foreſt, as in Scene III.*]

Enter Palamon *from the Buſh.*

Pal. About this houre my coſen gave his faith
To viſit me againe, and with him bring
Two ſwords, and two good armors; if he faile,
4 He 's neither man nor ſouldier. When he left me,
I did not thinke a weeke could have reſtord
My loſt ſtrength to me, I was growne ſo low
And creſt-falne with my wants: I thanke thee, Arcite,
8 Thou art yet a faire foe; and I feele my ſelfe,
With this refreſhing, able once againe
To out-dure danger. To delay it longer
Would make the world think, when it comes to hearing,
12 That I lay fatting like a ſwine, to fight,
And not a ſouldier: Therefore, this bleſt morning
Shall be the laſt; and that ſword he refuſes,
If it but hold, I kill him with; 'tis juſtice:
16 So, love and fortune for me! O, good morrow.

Enter Arcite *with armors and ſwords.*

Arc. Good morrow, noble kinſman.
Pal. I have put you
To too much paines, ſir.
Arc. That too much, faire coſen,
Is but a debt to honour and my duty.
20 *Pal.* Would you were ſo in all, ſir! I could wiſh ye
As kinde a kinſman, as you force me finde

157. *dowsets!*] Q. sqq. D. doucets! *Scene vi.*] Edd. Q. scæna 7.

A beneficiall foe, that my embraces [III. 6]
Might thanke ye, not my blowes.
Arc. I ſhall thinke either
Well done, a noble recompence. 24
Pal. Then I ſhall quit you.
Arc. Defy me in theſe faire termes, and you ſhow
More then a miſtris to me: no more anger
As you love any thing that 's honourable:
We were not bred to talke, man; when we 're arm'd 28
And both upon our guards, then let our fury,
Like meeting of two tides, fly ſtrongly from us;
And then to whom the birthright of this beauty
Truely pertaines—without obbraidings, ſcornes, 32
Diſpiſings of our perſons, and ſuch powtings
Fitter for girles and ſchooleboyes—will be ſeene,
And quickly, yours or mine. Wilt pleaſe you arme, ſir,
Or, if you feele your ſelfe not fitting yet 36
And furniſhd with your old ſtrength, Ile ſtay, coſen,
And ev'ry day diſcourſe you into health,
As I am ſpard: your perſon I am friends with,
And I could wiſh I had not ſaide I lov'd her, 40
Though I had dide; but, loving ſuch a lady,
And juſtifying my love, I muſt not fly from 't.
Pal. Arcite, thou art ſo brave an enemy,
That no man but thy coſen 's fit to kill thee: 44
I am well and luſty; chooſe your armes.
Arc. Chooſe you, ſir.
Pal. Wilt thou exceede in all, or do'ſt thou doe it
To make me ſpare thee?
Arc. If you thinke ſo, coſen,
You are deceived, for as I am a ſoldier, 48
I will not ſpare you.
Pal. That 's well ſaid.
Arc. You 'll finde it.
Pal. Then, as I am an honeſt man, and love
With all the juſtice of affection,
Ile pay thee ſoundly. This Ile take. 52

[III. 6] *Arc.* That 's mine, then.
Ile arme you firſt.
Pal. Do. Pray thee, tell me, coſen,
Where gotſt thou this good armour?
Arc. 'Tis the duke's,
And to ſay true, I ſtole it. Doe I pinch you?
Pal. Noe.
56 *Arc.* Is 't not too heavie?
Pal. I have worne a lighter;
But I ſhall make it ſerve.
Arc. Ile buckl't cloſe.
Pal. By any meanes.
Arc. You care not for a grand-guard?
Pal. No, no; wee'l uſe no horſes: I perceave
60 You 'ld faine be at that fight.
Arc. I am indifferent.
Pal. Faith, ſo am I. Good coſen, thruſt the buckle
Through far enough.
Arc. I warrant you.
Pal. My caſke now.
Arc. Will you fight bare-armd?
Pal. We ſhall be the nimbler.
64 *Arc.* But uſe your gauntlets though: thoſe are o' th' leaſt;
Prethee take mine, good coſen.
Pal. Thanke you, Arcite.
How doe I looke? am I falne much away?
Arc. Faith, very little; love has uſd you kindly.
68 *Pal.* Ile warrant thee, Ile ſtrike home.
Arc. Doe, and ſpare not.
Ile give you cauſe, ſweet coſen.
Pal. Now to you, ſir.
Me thinkes this armour 's very like that, Arcite,
Thou wor'ſt that day the three kings fell, but lighter.
72 *Arc.* That was a very good one; and that day
I well remember, you outdid me, coſen;

54-5.] Sid. Walker's arrangement, D.('67, '76).

I never ſaw ſuch valour: when you chargd [III. 6]
Upon the left wing of the enemie,
I ſpurd hard to come up, and under me 76
I had a right good horſe.
Pal. You had indeede;
A bright bay, I remember.
Arc. Yes. But all
Was vainely labour'd in me; you outwent me,
Nor could my wiſhes reach you; yet a little 80
I did by imitation.
Pal. More by vertue;
You 're modeſt, coſen.
Arc. When I ſaw you charge firſt,
Me thought I heard a dreadfull clap of thunder
Breake from the troope. 84
Pal. But ſtill before that flew
The lightning of your valour. Stay a little:
Is not this peece too ſtreight?
Arc. No, no; 'tis well.
Pal. I would have nothing hurt thee but my ſword
A bruiſe would be diſhonour. 88
Arc. Now I 'm perfect.
Pal. Stand off, then.
Arc. Take my ſword; I hold it better.
Pal. I thanke ye. No, keepe it; your life lyes on it:
Here 's one, if it but hold, I aske no more
For all my hopes. My cauſe and honour guard me! 92
Arc. And me my love!
[*They bow ſeverall wayes; then advance and ſtand.*
Is there aught elſe to ſay?
Pal. This onely, and no more. Thou art mine aunt's ſon,
And that blood we deſire to ſhed is mutuall;
In me, thine, and in thee, mine: my ſword 96
Is in my hand, and, if thou killſt me,
The gods and I forgive thee; if there be

90. *I thanke ye. No,*] L. Q. I thanke ye: No, D. I thank ye, no;

[III. 6] A place prepar'd for thoſe that ſleepe in honour,
100 I wiſh his wearie ſoule that falls may win it.
Fight bravely, coſen: give me thy noble hand.
Arc. Here, Palamon: this hand ſhall never more
Come neare thee with ſuch friendſhip.
Pal. I commend thee.
104 *Arc.* If I fall, curſe me, and ſay I was a coward;
For none but ſuch dare die in theſe juſt tryalls.
Once more, farewell, my coſen.
Pal. Farewell, Arcite. [*Fight.*
[*Hornes within: they ſtand.*
Arc. Loe, coſen, loe! our folly has undon us.
108 *Pal.* Why?
Arc. This is the duke, a-hunting as I told you;
If we be found, we 're wretched: O, retire,
For honour's ſake and [ſafety,] preſently
Into your buſh agen, ſir; we ſhall finde
112 Too many howres to dye in. Gentle coſen,
If you be ſeene, you periſh inſtantly
For breaking priſon; and I, if you reveale me,
For my contempt: then all the world will ſcorne us,
116 And ſay we had a noble difference,
But baſe diſpoſers of it.
Pal. No, no, coſen;
I will no more be hidden, nor put off
This great adventure to a ſecond tryall:
120 I know your cunning and I know your cauſe:
He that faints now, ſhame take him! Put thy ſelfe
Upon thy preſent guard,—
Arc. You are not mad!
Pal. Or I will make th' advantage of this howre
124 Mine owne; and what to come ſhall threaten me,
I feare leſſe then my fortune. Know, weake coſen,
I love Emilia; and in that Ile bury

103. *I commend . . tryalls*] Edd. Se. would give to *Pal.*; and l. 106 *Once . . . . . cousin* to *Arc.*

110. *sake and safety,*] S. [sake,] Mason, W. K. D. Sk. O.Edd. C. Ty. sake, and safely presently

Thee, and all croſſes elſe. [III. 6]

Arc. Then, come what can come,
Thou ſhalt know, Palamon, I dare as well 128
Die, as diſcourſe or ſleepe: onely this feares me,
The law will have the honour of our ends.
Have at thy life!

Pal. Looke to thine owne well, Arcite.
[*Fight againe. Hornes.*

Enter Theſeus, Hippolyta, Emilia, Pirithous, *and traine.*

Theſ. What ignorant and mad malicious traitors 132
Are you, that, 'gainſt the tenor of my lawes,
Are making battaile, thus like knights appointed,
Without my leave, and officers of armes?
By Caſtor, both ſhall dye. 136

Pal. Hold thy word, Theſeus:
We are certainly both traitors, both deſpiſers
Of thee and of thy goodneſſe: I am Palamon,
That cannot love thee, he that broke thy priſon;
Thinke well what that deſerves: and this is Arcite; 140
A bolder traytor never trod thy ground,
A falſer nev'r ſeem'd friend: this is the man
Was begd and baniſh'd: this is he contemnes thee
And what thou dar'ſt doe; and in this diſguiſe, 144
Againſt [thy] owne edict, followes thy ſiſter,
That fortunate bright ſtar, the faire Emilia;
Whoſe ſervant—if there be a right in ſeeing,
And firſt bequeathing of the ſoule to—juſtly 148
I am; and, which is more, dares thinke her his.
This treacherie, like a moſt truſty lover,
I call'd him now to anſwer: if thou bee'ſt,
As thou art ſpoken, great and vertuous, 152
The true deſcider of all injuries,
Say, "Fight againe!" and thou ſhalt ſee me, Theſeus,

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145. *thy owne*] D. K.('67) thy own Q. | this owne F. this own T. S. C. | W. K.('41) Ty. this known Sk. thine own

[III. 6] Doe ſuch a juſtice, thou thy ſelfe wilt envie:
156 Then take my life; Ile wooe thee too't.
Per. O heaven,
What more then man is this!
Theſ. I 've ſworne.
Arc. We ſeeke not
Thy breath of mercy, Theſeus: 'tis to me
A thing as ſoone to dye as thee to ſay it,
160 And no more mov'd. Where this man calls me traitor,
Let me ſay thus much; if in love be treaſon,
In ſervice of ſo excellent a beutie,
As I love moſt, and in that faith will periſh,
164 As I have brought my life here to confirme it,
As I have ſerv'd her trueſt, worthieſt,
As I dare kill this coſen that denies it,
So let me be moſt traitor, and ye pleaſe me.
168 For ſcorning thy edict, duke, aske that lady
Why ſhe is faire, and why her eyes command me
Stay here to love her; and, if ſhe ſay "traytor,"
I am a villaine fit to lye unburied.
172 *Pal.* Thou ſhalt have pitty of us both, O Theſeus,
If unto neither thou ſhew mercy; ſtop,
As thou art juſt, thy noble eare againſt us;
As thou art valiant, for thy coſen's ſoule,
176 Whoſe twelve ſtrong labours crowne his memory,
Let 's die together, at one inſtant, duke;
Onely a little let him fall before me,
That I may tell my ſoule he ſhall not have her.
180 *Theſ.* I grant your wiſh; for, to ſay true, your coſen
Has ten times more offended, for I gave him
More mercy then you found, ſir, your offenſes
Being no more then his.—None here ſpeake for 'em;
184 For, ere the ſun ſet, both ſhall ſleepe for ever.
Hip. Alas the pitty!—Now or never, ſiſter,
Speake, not to be denide: that face of yours
Will beare the curſes elſe of after ages
188 For theſe loſt coſens.

Emil. In my face, deare ſiſter, [III. 6]
I finde no anger to 'em, nor no ruyn;
The miſadventure of their owne eyes kill 'em;
Yet that I will be woman, and have pitty,
My knees ſhall grow to th' ground but Ile get mercie. 192
Helpe me, deare ſiſter: in a deede ſo vertuous
The powers of all women will be with us.—
Moſt royall brother,— [*They kneel.*
Hip. Sir, by our tye of marriage,—
Emil. By your owne ſpotleſſe honour,— 196
Hip. By that faith,
That faire hand, and that honeſt heart you gave me,—
Emil. By that you would have pitty in another,
By your owne vertues infinite,—
Hip. By valour,
By all the chaſte nights I have ever pleaſd you,— 200
Theſ. Theſe are ſtrange conjurings.
Pir. Nay, then, Ile in too:—
By all our friendſhip, ſir, by all our dangers, [*Kneels.*
By all you love moſt, warres, and this ſweet lady,—
Emil. By that you would have trembled to deny 204
A bluſhing maide,—
Hip. By your owne eyes, by ſtrength,
In which you ſwore I went beyond all women,
Almoſt all men, and yet I yeelded, Theſeus,—
Pir. To crowne all this, by your moſt noble ſoule, 208
Which cannot want due mercie, I beg firſt.
Hip. Next, heare my prayers.
Emil. Laſt, let me intreate, ſir.
Pir. For mercy.
Hip. Mercy.
Emil. Mercy on theſe princes.
Theſ. Ye make my faith reele: ſay I felt 212
Compaſſion to 'em both, how would you place it?
Emil. Upon their lives: but with their baniſhments.

190. *kill*] O.Edd. D. Ty. Sk. S. etc. kills

[III. 6] *Theſ.* You 're a right woman, ſiſter; you have pitty,
216 But want the underſtanding where to uſe it.
If you deſire their lives, invent a way
Safer then baniſhment: can theſe two live,
And have the agony of love about 'em,
220 And not kill one another? every day
They'ld fight about you; howrely bring your honour
In publique queſtion with their ſwords. Be wiſe, then,
And here forget 'em; it concernes your credit
224 And my oth equally; I have ſaid they die:
Better they fall by th' law then one another.
Bow not my honour.
Emil. O, my noble brother,
That oth was raſhly made, and in your anger;
228 Your reaſon will not hold it: if ſuch vowes
Stand for expreſſe will, all the world muſt periſh.
Beſide, I have another oth 'gainſt yours,
Of more authority, I 'm ſure more love;
232 Not made in paſſion neither, but good heede.
Theſ. What is it, ſiſter?
Pir. Urge it home, brave lady!
Emil. That you would nev'r deny me any thing
Fit for my modeſt ſuit, and your free granting:
236 I tye you to your word now, if ye fall in 't,
Thinke how you maime your honour,—
For now I am ſet a-begging, ſir, I 'm deafe
To all but your compaſſion,—how their lives
240 Might breed the ruine of my name, opinion!
Shall any thing that loves me periſh for me?
That were a cruell wiſedome: doe men proyne
The ſtraight yong bowes that bluſh with thouſand bloſſoms,

236. *fall*] Q. F. Ingleby. T. etc. fail
237. *honour,—*] D.('67, 76). Sk. honour!— Q. S. sqq. honour; D.('46) om. [,—]. F. honor; T. Honour;
239. *compassion,—*] L. D. compassion;
240. *name, opinion!*] C. W. O.Edd. Ty. [Opinion!] name; Opinion, S. Name —Opinion; Se. conj. O Pity! *or* O piteous! *or* O Juno! Sy. quer. Opine Th. conj., Mason, W. conj., K. D. Sk. name's opinion!
242. *proyne*] Q. F. T. proyn S. C. W. K. Ty. prune D. Sk. proin

Becauſe they may be rotten? O duke Theſeus, [III. 6]
The goodly mothers that have groand for theſe,
And all the longing maides that ever lov'd,
If your vow ſtand, ſhall curſe me and my beauty,
And in their funerall ſongs for theſe two coſens 248
Deſpiſe my crueltie, and cry woe worth me,
Till I am nothing but the ſcorne of women.
For heaven's ſake ſave their lives, and baniſh 'em.
Theſ. On what conditions? 252
Emil. Sweare 'em never more
To make me their contention or to know me,
To tread upon thy dukedome, and to be,
Where ever they ſhall travel, ever ſtrangers
To one another. 256
Pal. Ile be cut a-peeces
Before I take this oth: forget I love her?
O all ye gods, diſpiſe me, then. Thy baniſhment
I not miſlike, ſo we may fairely carry
Our ſwords and cauſe along; elſe, never trifle, 260
But take our lives, duke: I muſt love, and will;
And for that love muſt and dare kill this coſen,
On any peece the earth has.
Theſ. Will you, Arcite,
Take theſe conditions? 264
Pal. He's a villaine, then.
Pir. Theſe are men!
Arcite. No, never, duke; 'tis worſe to me than begging,
To take my life ſo baſely. Though I thinke
I never ſhall enjoy her, yet Ile preſerve 268
The honour of affection, and dye for her,
Make death a devill.
Theſ. What may be done? for now I feele compaſſion.
Pir. Let it not fall agen, ſir.
Theſ. Say, Emilia, 272
If one of them were dead, as one muſt, are you

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246. *lov'd,*] O.Edd W. loved, Sid. Walker, D.('67, '76) lov'd them,

[III. 6] Content to take the other to your husband?
They cannot both enjoy you; they are princes
276 As goodly as your owne eyes, and as noble
As ever fame yet ſpoke of; looke upon 'em,
And, if you can love, end this difference;
I give conſent.—Are you content too, princes?
280 *Both.* With all our ſoules.
Theſ. He that ſhe refuſes
Muſt dye, then.
Both. Any death thou canſt invent, duke.
Pal. If I fall from that mouth, I fall with favour,
And lovers yet unborne ſhall bleſſe my aſhes.
284 *Arc.* If ſhe refuſe me, yet my grave will wed me,
And ſouldiers ſing my epitaph.
Theſ. Make choice, then.
Emil. I cannot, ſir, they 're both too excellent:
For me, a hayre ſhall never fall of theſe men.
288 *Hip.* What will become of 'em?
Theſ. Thus I ordaine it;
And by mine honour, once againe it ſtands,
Or both ſhall dye.—You ſhall both to your countrey;
And each within this month, accompanied
292 With three faire knights, appeare againe in this place,
In which Ile plant a pyramid; and, whether,
Before us that are here, can force his coſen
By fayre and knightly ſtrength to touch the pillar,
296 He ſhall enjoy her; th' other looſe his head,
And all his friends; nor ſhall he grudge to fall,
Nor thinke he dies with intereſt in this lady.
Will this content yee?
Pal. Yes.—Here, coſen Arcite,
300 I am friends againe till that howre.
Arc. I embrace ye.
Theſ. Are you content, ſiſter?
Emil. Yes; I muſt, ſir,
Els both miſcarry.
Theſ. Come, ſhake hands againe, then;

And take heede, as you 're gentlemen, this quarrell [III. 6]
Sleepe till the howre prefixt, and hold your courſe. 304
Pal. We dare not faile thee, Theſeus.
Theſ. Come, Ile give ye
Now uſage like to princes, and to friends.
When ye returne, who wins, Ile ſettle heere;
Who looſes, yet Ile weepe upon his beere. [*Exeunt.* 308

ACT IV.

Scene I. [*Athens. A room in the priſon.*] [IV. 1]

Enter Jailor, *and* Firſt Friend.

Jail. Heare you no more? was nothing ſaide of me
Concerning the eſcape of Palamon?
Good ſir, remember.
1 *Fr.* Nothing that I heard;
For I came home before the buſines 4
Was fully ended: yet I might perceive,
Ere I departed, a great likelihood
Of both their pardons; for Hippolyta
And faire-eyd Emilie upon their knees 8
Begd with ſuch hanſom pitty, that the duke
Me thought ſtood ſtaggering whether he ſhould follow
His raſh oth, or the ſweet compaſſion
Of thoſe two ladies; and to ſecond them, 12
That truely noble prince Pirithous,
Halfe his owne heart, ſet in too, that I hope
All ſhall be well: neither heard I one queſtion
Of your name or his ſcape. 16
Jail. Pray heaven, it hold ſo!

Enter Second Friend.

2 *Fr.* Be of good comfort, man; I bring you newes,
Good newes.
Jail. They 're welcome.
2 *Fr.* Palamon has cleerd you,
And got your pardon, and diſcoverd how

19. *how*] C. etc. O.Edd. S. Ty. place *How* at beginning of l. 20.

[IV. 1] And by whoſe meanes he eſcapt, which was your daughter's,
Whoſe pardon is procurd too; and the priſoner—
Not to be held ungratefull to her goodnes—
Has given a ſumme of money to her marriage,
24 A large one, Ile aſſure you.
Jail. Ye 're a good man,
And ever bring good newes.
1 *Fr.* How was it ended?
2 *Fr.* Why, as it ſhould be; they that nev'r begd
But they prevaild, had their ſuites fairely granted:
28 The priſoners have their lives.
1 *Fr.* I knew 'twould be ſo.
2 *Fr.* But there be new conditions, which you'l heare of
At better time.
Jail. I hope they 're good.
2 *Fr.* They 're honourable,
How good they'l prove, I know not.
1 *Fr.* 'Twill be knowne.

Enter Wooer.

32 *Woo.* Alas, ſir, wher's your daughter?
Jail. Why doe you aske?
Woo. O, ſir, when did you ſee her?
2 *Fr.* How he lookes!
Jail. This morning.
Woo. Was ſhe well? was ſhe in health, ſir?
When did ſhe ſleepe?
1 *Fr.* Theſe are ſtrange queſtions.
36 *Jail.* I doe not thinke ſhe was very well; for, now
You make me minde her, but this very day
I ask'd her queſtions, and ſhe anſwered me
So farre from what ſhe was, ſo childiſhly,
40 So fillily, as if ſhe were a foole,
An inocent; and I was very angry.

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20. *escapt*] Q. F. D. Sk. scap'd T. etc. 'scap'd W. 'scaped Ty. escap'd | 35. *When*] Edd. D. quer. Where

But what of her, ſir? [IV. 1]
Woo. Nothing but my pitty;
But you muſt know it, and as good by me
As by an other that leſſe loves her. 44
Jail. Well, ſir?
1 *Fr.* Not right?
2 *Fr.* Not well?
Woo. No, ſir, not well:
'Tis too true, ſhe is mad.
1 *Fr.* It cannot be.
Woo. Beleeve, you'l finde it ſo.
Jail. I halfe ſuſpected
What you [have] told me; the gods comfort her! 48
Either this was her love to Palamon,
Or feare of my miſcarrying on his ſcape,
Or both.
Woo. 'Tis likely.
Jail. But why all this haſte, ſir?
Woo. Ile tell you quickly. As I late was angling 52
In the great lake that lies behind the pallace,
From the far ſhore, thicke ſet with reedes and ſedges,
As patiently I was attending ſport,
I heard a voyce, a ſhrill one; and attentive 56
I gave my eare; when I might well perceive
'Twas one that ſung, and, by the ſmallneſſe of it
A boy or woman. I then left my angle
To his owne skill, came neere, but yet perceivd not 60
Who made the ſound, the ruſhes and the reeds
Had ſo encompaſt it: I laide me downe,
And liſtned to the words ſhe ſong; for then,
Through a ſmall glade cut by the fiſher men, 64
I ſaw it was your daughter.
Jail. Pray, goe on, ſir.
Woo. She ſung much, but no ſence; onely I heard her

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48. *you* [*have*] *told*] S. etc. (om. [ ]). W. Sk. [have] O.Edd. Ty. omit *have* | 54. *far shore,*] Q. D.('67) far' shore,

[IV. 1] Repeat this often: "Palamon is gone,
68 Is gone to th' wood to gather mulberies;
Ile finde him out to morrow."
1 *Fr.* Pretty ſoule!
Woo. "His ſhackles will betray him, hee'l be taken,
And what ſhall I doe then? Ile bring a beavy,
72 A hundred blacke-eyd maides that love as I doe,
With chaplets on their heads of daffadillies,
With cherry lips, and cheekes of damaske roſes,
And all wee'l daunce an antique fore the duke,
76 And beg his pardon." Then ſhe talk'd of you, ſir;
That you muſt looſe your head to-morrow morning,
And ſhe muſt gather flowers to bury you,
And ſee the houſe made handſome. Then ſhe ſung
80 Nothing but "Willow, willow, willow;" and betweene
Ever was, "Palamon, faire Palamon,"
And "Palamon was a tall yong man." The place
Was knee-deepe where ſhe ſat; her careles treſſes
84 A wreathe of bull-ruſh rounded; about her ſtucke
Thouſand freſh water-flowers of ſeverall cullors;
That me thought ſhe appeard like the faire nimph
That feedes the lake with waters, or as Iris
88 Newly dropt downe from heaven. Rings ſhe made
Of ruſhes that grew by, and to 'em ſpoke
The prettieſt poſies,—"Thus our true love's tide,"
"This you may looſe, not me," and many a one;
92 And then ſhe wept, and ſung againe, and figh'd,
And with the ſame breath ſmil'd, and kiſt her hand.
2 *Fr.* Alas, what pitty 'tis!
Woo. I made in to her:
She ſaw me, and ſtraight fought the flood; I ſav'd her,
96 And ſet her ſafe to land: when preſently
She ſlipt away, and to the citty made,
With ſuch a cry, and ſwiftnes, that, beleeve me,
Shee left me farre behinde her. Three or foure

84. *wreathe*] L. Q. wreake F. T. wreak S. sqq. wreath

I ſaw from farre off croſſe her, one of 'em [IV. 1]
I knew to be your brother; where ſhe ſtaid,
And fell, ſcarce to be got away : I left them with her,
And hether came to tell you. Here they are.

Enter Brother, Daughter, *and others.*

Daugh. [*ſings*] *May you never more enjoy the light, &c.*
Is not this a fine ſong? 104
Bro. O, a very fine one!
Daugh. I can ſing twenty more.
Bro. I thinke you can.
Daugh. Yes, truely, can I; I can ſing *The Broome,*
And *Bonny Robin.* Are not you a tailour?
Bro. Yes. 108
Daugh. Wher's my wedding gowne?
Bro. Ile bring 't to-morrow.
Daugh. Doe, very rarely; I muſt be abroad elſe,
To call the maides and pay the minſtrels;
For I muſt looſe my maydenhead by cocklight;
'Twill never thrive elſe. 112
O ſaire, O ſweete, &c. [*Singes.*
Bro. You muſt ev'n take it patiently.
Jail. 'Tis true.
Daugh. Good even, good men. Pray, did you ever heare
Of one yong Palamon?
Jail. Yes, wench, we know him.
Daugh. Is't not a fine yong gentleman? 116
Jail. 'Tis, love.
Bro. By no meane croſſe her; ſhe is then diſtemperd
[Far] worſe then now ſhe ſhowes.
1 *Fr.* Yes, he's a fine man.
Daugh. O, is he ſo? you have a ſiſter?
1 *Fr.* Yes.
Daugh. But ſhe ſhall never have him, tell her ſo, 120

107. *Bonny*] F. etc. Q. Bony F. T. S. Robbin
109. *rarely*] O.Edd. Ty. Sk. Sy. conj. Mason, W. K. D. rearly Th. Se. S. C. early
117. *meane*] Q. F. T. S. Ty. mean C. etc. means
118. *Far*] T. sqq. Q. F. Ty. For

[IV. 1] For a tricke that I know: y' had beſt looke to her,
For, if ſhe ſee him once, ſhe 's gone; ſhe 's done,
And undon in an howre. All the young maydes
124 Of our towne are in love with him, but I laugh at 'em
And let 'em all alone; is 't not a wiſe courſe?
1 *Fr.* Yes.
Daugh. There is at leaſt two hundred now with child by him,—
There muſt be fowre; yet I keepe cloſe for all this,
128 Cloſe as a cockle; and all theſe muſt be boyes,—
He has the tricke on 't; and at ten yeares old
They muſt be all gelt for muſitians,
And ſing the wars of Theſeus.
2 *Fr.* This is ſtrange.
132 *Daugh.* As ever you heard: but ſay nothing.
1 *Fr.* No.
Daugh. They come from all parts of the dukedome to him;
Ile warrant ye, he had not ſo few laſt night
As twenty to diſpatch; hee'l tickl't up
136 In two howres, if his hand be in.
Jail. She 's loſt
Paſt all cure.
Bro. Heaven forbid, man.
Daugh. Come hither; you 're a wiſe man.
1 *Fr.* Do's ſhe know him?
2 *Fr.* No, would ſhe did!
Daugh. You 're maſter of a ſhip?
140 *Jail.* Yes.
Daugh. Wher's your compaſſe?
Jail. Heere.
Daugh. Set it too th' north;
And now direct your courſe to th' wood, wher Palamon
Lyes longing for me; for the tackling
Let me alone; come, waygh, my hearts, cheerely!
144 *All.* Owgh, owgh, owgh! 'tis up, the wind is faire:
Top the bowling; out with the maine ſaile:

Wher 's your whiſtle, maſter? [IV. 1]
Bro. Let 's get her in.
Jail. Up to the top, boy!
Bro. Wher 's the pilot?
1 *Fr.* Heere.
Daugh. What ken'ſt thou? 148
2 *Fr.* A faire wood.
Daugh. Beare for it, maſter;
Take about! [*Singes.*
When Cynthia with her borrowed light, &c. [*Exeunt.*

SCENE II. [Athens. *A room in the Palace.*] [IV. 2]

Enter Emilia *with two pictures.*

Emil. Yet I may binde thoſe wounds up, that muſt open
And bleed to death for my ſake elſe: Ile chooſe,
And end their ſtrife: two ſuch yong hanſom men
Shall never fall for me; their weeping mothers, 4
Following the dead-cold aſhes of their ſonnes,
Shall never curſe my cruelty. Good heaven,
What a ſweet face has Arcite! If wiſe nature,
With all her beſt endowments, all thoſe beuties 8
She ſowes into the birthes of noble bodies,
Were here a mortall woman, and had in her
The coy denialls of yong maydes, yet doubtles,
She would run mad for this man: what an eye,— 12
Of what a fyry ſparkle and quick ſweetnes,
Has this yong prince! here Love himſelfe ſits ſmyling!—
Juſt ſuch another, wanton Ganimede
Set [Jove] a-fire with, and enforcd the god 16
Snatch up the goodly boy and ſet him by him,
A ſhining conſtellation: what a brow,—
Of what a ſpacious majeſty, he carries,
Arch'd like the great-eyd Juno's, but far ſweeter, 20
Smoother then Pelops' ſhoulder!—Fame and honour

9. *sowes*] Q. F. T. shews S. etc. sows
12, 14. *eye,— . . . . smiling!—*] L. Q. eye? . . . smyling, D. eye, . . . smiling;
16. *Set Jove afire with*] Sy. conj. C. W. D. Sk. O. Edd. Set Love afire with, Sy. conj. (2). Jove such another . . . Set Love afire with Se. conj. Ganimede He set Jove afire with S. K. Ty. omit *with*

[IV. 2] Me thinks from hence, as from a promontory
Pointed in heaven, ſhould clap their wings, and ſing
24 To all the under world, the loves and fights
Of gods, and ſuch men neere 'em. Palamon
Is but his foyle; to him, a meere dull ſhadow:
Hee's ſwarth and meagre, of an eye as heavy
28 As if he had loſt his mother; a ſtill temper,
No ſtirring in him, no alacrity;
Of all this ſprightly ſharpenes, not a ſmile;—
Yet theſe that we count errours, may become him:
32 Narciſſus was a ſad boy, but a heavenly.
O, who can finde the bent of woman's fancy?
I am a foole, my reaſon is loſt in me;
I have no choice, and I have ly'd ſo lewdly
36 That women ought to beate me. On my knees
I aske thy pardon, Palamon; thou art alone,
And only beutifull; and theſe the eyes,
Theſe the bright lamps of beauty, that command
40 And threaten Love; and what yong mayd dare croſſe 'em?
What a bold gravity, and yet inviting,
Has this browne manly face? O Love, this only
From this howre is complexion. Lye there, Arcite:
44 Thou art a changling to him, a meere gipſey,
And this the noble bodie. I am ſotted,
Utterly loſt; my virgin's faith has fled me;
For, if my brother but even now had ask'd me
48 Whether I lov'd, I had run mad for Arcite;
Now if my ſiſter, more for Palamon.
Stand both together.—Now, come, aske me, brother;—
Alas, I know not!—Aske me now, ſweet ſiſter;—
52 I may goe looke!—What a meere child is fancie,
That, having two faire gawdes of equall ſweetneſſe,
Cannot diſtinguiſh, but muſt crie for both!

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28. *As if he had lost his mother*] O.Edd. etc. C. conj. As h' had not lost his mother S. C. K. As if he'd lost
38. *the eyes*] Q. Ty. Sk. F. etc. thy eyes Mason, And these bright eyes, They're the bright lamps
46. *virgin's*] T. etc. Q. F. Virgins S. D. Virgin Faith

Enter a [Gentleman.] [IV. 2]

Emil. How now, ſir!
Gent. From the noble duke your brother,
Madam, I bring you newes: the knights are come. 56
Emil. To end the quarrell?
Gent. Yes.
Emil. Would I might end firſt!
What ſinnes have I committed, chaſt Diana,
That my unſpotted youth muſt now be ſoyld
With blood of princes, and my chaſtitie 60
Be made the altar, where the lives of lovers—
Two greater and two better never yet
Made mothers joy,—muſt be the ſacrifice
To my unhappy beautie? 64

Enter Theſeus, Hippolyta, Pirithous, *and Attendants.*

Theſ. Bring 'em in
Quickly by any meanes; I long to ſee 'em.
Your two contending lovers are return'd,
And with them their faire knights: now, my faire ſiſter,
You muſt love one of them. 68
Emil. I had rather both,
So neither for my ſake ſhould fall untimely.
Theſ. Who ſaw 'em?
Pir. I a while.
Gent. And I.

Enter a Meſſenger; (*Curtis.*)

Theſ. From whence come you, ſir?
Meſſ. From the knights.
Theſ. Pray, ſpeake,
You that have ſeene them, what they are. 72

Enter a Gentleman] T. Q. F. Enter Emil. and Gent.
63. *mothers joy*] O.Edd. S. D. Ty. K.('67) Sk. C. W. K.('41) mothers' joy
67. *faire*] Q. F. etc. fair Sid. Walker, conj. sixe knights
Messenger] Edd. Q. Messengers

[IV. 2] *Meſſ.* I will, ſir,
And truly what I thinke. Six braver ſpirits
Then theſe they 've brought—if we judge by th' outſide—
I never ſaw nor read of. He that ſtands
76 In the firſt place with Arcite, by his ſeeming
Should be a ſtout man, by his face a prince,—
His very lookes ſo ſay him; his complexion
Nearer a browne than blacke; ſterne, and yet noble,
80 Which ſhewes him hardy, feareleſſe, proud of dangers;
The circle of his eyes ſhow [fire] within him,
And as a heated lyon ſo he lookes;
His haire hangs long behind him, blacke and ſhining
84 Like ravens' wings; his ſhoulders broad and ſtrong;
Armd long and round; and on his thigh a ſword
Hung by a curious bauldricke, when he frownes
To ſeale his will with; better, o' my conſcience,
88 Was never ſouldier's friend.
Theſ. Thou'ſt well deſcribde him.
Pir. Yet a great deale ſhort,
Me thinkes, of him that 's firſt with Palamon.
Theſ. Pray, ſpeake him, friend.
Pir. I gheſſe he is a prince too,
92 And, if it may be, greater; for his ſhow
Has all the ornament of honour in't:
Hee's ſomewhat bigger then the knight he ſpoke of,
But of a face far ſweeter; his complexion
96 Is as a ripe grape ruddy; he has felt,
Without doubt, what he fights for, and ſo apter
To make this cauſe his owne; in 's face appeares
All the faire hopes of what he undertakes;
100 And when he's angry, then a ſetled valour,
Not tainted with extreames, runs through his body,
And guides his arme to brave things; feare he cannot,
He ſhewes no ſuch ſoft temper; his head 's yellow,

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74. *these*] Q. C. W. K. Ty. Sk. F. etc. those
81. *fire*] Heath. D. K.('67) Sk. Q. faire F. T. K.('41) fair S. C. W. Ty. far
85. *Arm'd*] F. T. Mason, W. K. D. Sk. Q. Armd S. C. Ty. Arms

Hard hayr'd, and curld, thicke twind, like [ivy-tods,] [IV. 2]
Not to undoe with thunder; in his face
The liverie of the warlike maide appeares,
Pure red and white, for yet no beard has bleſt him;
And in his rowling eyes ſits victory, 108
As if ſhe ever ment to [court] his valour;
His noſe ſtands high, a character of honour;
His red lips, after fights, are fit for ladies.
Emil. Muſt theſe men die too? 112
Pir. When he ſpeakes, his tongue
Sounds like a trumpet; all his lyneaments
Are as a man would wiſh 'em, ſtrong, and cleane;
He weares a well-ſteeld axe, the ſtaffe of gold;
His age ſome five and twenty. 116
Meſſ. Ther 's another,
A little man, but of a tough ſoule, ſeeming
As great as any; fairer promiſes
In ſuch a body yet I never look'd on.
Pir. O, he that 's freckle-fac'd? 120
Meſſ. The ſame, my lord:
Are they not ſweet ones?
Pir. Yes, they are well.
Meſſ. Me thinkes,
Being ſo few and well-diſpoſd, they ſhow
Great and fine art in nature. He 's white-hair'd,
Not wanton-white, but ſuch a manly colour 124
Next to an aborne; tough, and nimble-ſet,
Which ſhowes an active ſoule; his armes are brawny,
Linde with ſtrong ſinewes; to the ſhoulder-peece
Gently they ſwell, like women new-conceav'd, 128
Which ſpeakes him prone to labour, never fainting
Under the waight of armes; ſtout-harted, ſtill,
But, when he ſtirs, a tiger; he 's gray-eyd,
Which yeelds compaſſion where he conquers; ſharpe 132

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104 *ivy-tods*] L. O.Edd. etc. Ivy tops *or* ivy-tops
109. *court*] L. S. etc. crown Q. corect F. T. Ty. correct
130. *stouthearted, still*] Q. etc. F. T. stout-hearted om. [,] still,

[IV. 2] To ſpy advantages, and where he finds 'em,
He 's ſwift to make 'em his; he do's no wrongs,
Nor takes none; he 's round-fac'd, and when he ſmiles
136 He ſhowes a lover, when he frownes, a ſouldier;
About his head he weares the winner's oke,
And in it ſtucke the favour of his lady;
His age, ſome ſix and thirtie; in his hand
140 He beares a charging-ſtaffe, emboſt with ſilver.
Theſ. Are they all thus?
Pir. They 're all the ſonnes of honour.
Theſ. Now, as I have a ſoule, I long to ſee 'em—
Lady, you ſhall ſee men fight now.
Hip. I wiſh it,
144 But not the cauſe, my lord: they would ſhow
Bravely about the titles of two kingdomes:
'Tis pitty love ſhould be ſo tyrannous.—
O my ſoft-harted ſiſter, what thinke you?
148 Weepe not, till they weepe blood, wench: it muſt be.
Theſ. You 've ſteel'd 'em with your beautie.—Honord friend,
To you I give the feild; pray, order it,
Fitting the perſons that muſt uſe it.
Pir. Yes, ſir.
152 *Theſ.* Come, Ile goe viſit 'em: I cannot ſtay—
Their fame has fir'd me ſo—till they appeare.
Good friend, be royall.
Pir. There ſhall want no bravery.
Emil. Poore wench, goe weepe; for whoſoever wins,
156 Looſes a noble coſen for thy ſins. [*Exeunt.*

[IV. 3] SCENE III. [*Athens. A room in the priſon.*]

Enter Jailor, Wooer, *and* Doctor.

Doct. Her diſtraction is more at ſome time of the moone then at other ſome, is it not?

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144. *show Bravely about*] Q. F. T. C. | about (shew) S. C. Mason, bravely Fighting | 2. *other some*] Edd. Mason, other time

Jail. She is continually in a harmeleſſe diſtemper, ſleepes [IV. 3]
little; altogether without appetite, ſave often drinking, dream- 4
ing of another world, and a better; and what broken peece of
matter ſo e'er ſhe's about, the name Palamon lardes it, that ſhe
farces ev'ry buſines withall, fyts it to every queſtion.—Looke
where ſhee comes; you ſhall perceive her behaviour.

Enter Daughter.

Daugh. I have forgot it quite; The burden on 't was
Downe-a, downe-a, and pend by no worſe man then Geraldo,
Emilia's ſchoolemaſter; he 's as fantaſticall, too, as ever he may
goe upon 's legs, for in the next world will Dido ſee Palamon, 12
and then will ſhe be out of love with Æneas.

Doct. What ſtuff's here! pore ſoule!

Jail. Ev'n thus all day long.

Daugh. Now for this charme that I told you of. You muſt 16
bring a peece of ſilver on the tip of your tongue, or no ferry:
then, if it be your chance to come where the bleſſed ſpirits—as
ther 's a ſight now!—we maids that have our lyvers periſh'd,
crakt to peeces with love, we ſhall come there, and doe 20
nothing all day long but picke flowers with Proſerpine; then
will I make Palamon a noſegay; then let him—marke me—
then—

Doct. How prettily ſhe 's amiſſe! note her a little further. 24

Daugh. Faith Ile tell you, ſometime we goe to barly-breake,
we of the bleſſed. Alas, 'tis a ſore life they have i' th' other
place, ſuch burning, frying, boyling, hiſſing, howling, chattring,
curſing. O, they have ſhrowd meaſure! Take heede: if one 28
be mad, or hang, or drowne themſelves, thither they goe,
Jupiter bleſſe us! and there ſhall we be put in a caldron of
lead and uſurers' greaſe, amongſt a whole million of cutpurſes,
and there boyle like a gamon of bacon that will never be 32
enough.

18-19. (*as there's*] F. T. S. C. K. (O.Edd. om. ( )). Q. as th'ers Mason, are, (there's a sight) we maids W. [are,] (there 's a sight now) we D. Sk. are—there's a sight now!—we Ty. spirit's, as there's a sight now; L. qy. ay, there's

22. *let him—marke me—then—*] D. Q. let him marke me,—then

26-27. *i' th' other place*] Edd. Q i'th Thother F. T. Ty. i'th' Other

30. *shall we be put*] Edd. L. quer. they be put

[IV. 3] *Doct.* How her braine coynes!

Daugh. Lords and courtiers, that have got maids with
36 child, they are in this place; they ſhall ſtand in fire up to the navle, and in yce up to th' hart, and there th' offending part burnes, and the deceaving part freezes; in troth, a very greevous puniſhment, as one would thinke, for ſuch a trifle; be-
40 leve me, one would marry a leaprous witch, to be rid on 't, Ile aſſure you.

Doct. How ſhe continues this fancie! 'Tis not an engraffed madneſſe, but a moſt thicke and profound mellencholly.

44 *Daugh.* To heare there a proud lady and a proud citty-wife howle together! I were a beaſt and Il'd call it good ſport: one cries, "O! this ſmoake!" [th' other] "This fire!" one cries, "O, that ever I did it behind the arras!" and then
48 howles; th' other curſes a ſuing fellow and her garden houſe.

I will be true, my ſtars, my fate, &c. [*Sings.*

[*Exit.*

Jail. What thinke you of her, ſir?

Doct. I think ſhe has a perturbed minde, which I cannot
52 miniſter to.

Jail. Alas, what then?

Doct. Underſtand you ſhe ever affected any man ere ſhe beheld Palamon?

56 *Jail.* I was once, ſir, in great hope ſhe had fixd her liking on this gentleman, my friend.

Woo. I did thinke ſo too, and would account I had a great pen'worth on 't, to give halfe my ſtate, that both ſhe and I at
60 this preſent ſtood unfainedly on the ſame tearmes.

Doct. That intemprat ſurfeit of her eye hath diſtemperd the other ſences: they may returne and ſettle againe to execute their preordaind faculties; but they are now in a moſt extrava-
64 gant vagary. This you muſt doe: confine her to a place where the light may rather ſeeme to ſteale in then be permitted; take upon you, yong ſir her friend, the name of Palamon, ſay you come to eate with her, and to commune of

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46. *th' other*] D. O.Edd. etc. another

love; this will catch her attention, for this her minde beates [IV. 3]
upon; other objects, that are inſerted tweene her minde and
eye, become the prankes and friskins of her madnes: ſing to
her, ſuch greene ſongs of love as ſhe ſayes Palamon hath ſung
in priſon; come to her, ſtucke in as ſweet flowers as the 72
ſeaſon is miſtres of, and thereto make an addition of ſom other
compounded odours, which are grateful to the ſence; all this
ſhall become Palamon, for Palamon can ſing, and Palamon is
ſweet, and ev'ry good thing: deſire to eate with her, [carve] 76
her, drinke to her, and ſtill among intermingle your petition of
grace and acceptance into her favour: learne what maides have
beene her companions and play-pheeres, and let them repaire
to her with Palamon in their mouthes, and appeare with 80
tokens, as if they ſuggeſted for him. It is a falſehood ſhe is in,
which is with falſehoods to be combated. This may bring her
to eate, to ſleepe, and reduce what 's now out of ſquare in her,
into their former law and regiment: I have ſeene it approved, 84
how many times I know not; but to make the number more,
I have great hope in this. I will, betweene the paſſages of
this project, come in with my applyance. Let us put it in
execution; and haſten the ſucceſſe, which doubt not, will bring 88
forth comfort. [*Floriſh. Exeunt.*

ACT V.

SCENE I. [*Athens. Three Altars prepared, and inſcribed ſeverally to Mars, Venus, and Diana.*] [V. 1]

Enter Theſeus, Pirithous, Hippolyta, *and Attendants.*

[*A flouriſh.*

Theſ. Now let 'em enter, and before the gods
Tender their holy prayers: let the temples
Burne bright with ſacred fires, and the altars
In hallowed clouds commend their ſwelling incenſe 4

76. *carve her*] F. T. C. W. D. K.('67) Sk. Q. Ty. crave her S. K.('41) carve for her
83. *what's now*] O.Edd. W. D. Sk. S. C. K. what are
84. *regiment*] O.Edd. etc. S. Regimen; *Three Altars, &c.*] L. D. A Court before the temples of Mars, Venus, and Diana.
4. *swelling*] Edd. Th. conj. smelling

[V. 1] To thoſe above us: let no due be wanting:
They have a noble worke in hand, will honour
The very powers that love 'em.

Floriſh of Cornets. Enter Palamon, Arcite, *and their* Knights.

Pir. Sir, they enter.

8 *Theſ.* You valiant and ſtrong-harted enemies,
You royall german foes, that this day come
To blow that nearenesse out that flames betweene ye,
Lay by your anger for an houre, and dove-like
12 Before the holy altars of your helpers,
The all-feard gods, bow downe your ſtubborne bodies:
Your ire is more than mortall; ſo your helpe be!
And as the gods regard ye, fight with juſtice:
16 Ile leave you to your prayers, and betwixt ye
I part my wiſhes.

Pir. Honour crowne the worthieſt!

[*Exeunt* Theſeus *and his traine.*

Pal. The glaſſe is running now that cannot finiſh
Till one of us expire: thinke you but thus,
20 That were there aught in me which ſtrove to ſhow
Mine enemy in this buſineſſe, wer't one eye
Againſt another, arme oppreſt by arme,
I would deſtroy th' offender; coz, I would,
24 Though parcell of my ſelfe: then from this gather
How I ſhould tender you.

Arc. I am in labour
To puſh your name, your auncient love, our kindred,
Out of my memory; and i' th' ſelfe-ſame place
28 To ſeate ſomething I would confound: ſo hoyſt we
The ſayles, that muſt theſe veſſells port even where
The heavenly lymiter pleaſes.

Pal. You ſpeake well.
Before I turne, let me embrace thee, coſen:
32 This I ſhall never doe agen.

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10. *nearenesse*] Edd. Ingleby conj. fierce-nesse

29. *port*] Q. F. etc. T. S. part

Arc. One farewell! [V. 1]
Pal. Why let it be ſo: farewell, coz!
Arc. Farewell, ſir!
[*They embrace.—Exeunt* Palamon *and his* Knights.
Knights, kinſmen, lovers, yea, my ſacrifices,
True worſhippers of Mars, whoſe ſpirit in you
Expells the ſeedes of feare, and th' apprehenſion 35
Which ſtill is farther off it, goe with me
Before the god of our profeſſion: there
Require of him the hearts of lyons, and
The breath of tigers, yea, the fearceneſſe too, 40
Yea, the ſpeed alſo,—to goe on, I meane,
Elſe wiſh we to be ſnayles: you know my prize
Muſt be drag'd out of blood; force and great feate
Muſt put my garland on, where ſhe ſtickes 44
The queene of flowers; our interceſſion then
Muſt be to him that makes the campe a ceſtron
Brymd with the blood of men: give me your aide,
And bend your ſpirits towards him. 48
[*They advance to the altar of* Mars, *and fall on their faces; then kneel.*
Thou mighty one, that with thy power haſt turnd
Greene Neptune into purple; [whoſe approach]
Comets prewarne; whoſe havocke in vaſte feild
Unearthed skulls proclaime; whoſe breath blowes downe 52
The teeming Ceres' foyzon; who doſt plucke
With hand [armypotent] from forth blew clowdes
The maſond turrets; that both mak'ſt and break'ſt
The ſtony girthes of citties; me thy puple, 56
Yong'ſt follower of thy drom, inſtruct this day

37. *farther off it*] Q. F. S. Ty. T. farther of it C. K. further off Heath, Mason, W. D. Sk. father of it
44. *she stickes*] Q. F. T. D. K.('67) Ty. she sticks S. etc. K.('41) she will stick L. quer. on me, where she stickes
48. *They advance, &c.*] D. Q. They kneele
50. *Neptune*] F. Q. Nepture. [*whose approach*] S. etc. insert. lacuna in O. Edd.
54. *armipotent*] S. sqq. Q. armenypotent F. T. armenipotent Ty. omnipotent
57. *Young'st*] D. Q. Yongest F. T. W. Ty. K. Youngest S. Young

[V. 1] With military skill, that to thy lawde
I may advance my ſtreamer, and by thee
60 Be ſtil'd the lord o' th' day;—give me, great Mars,
Some token of thy pleaſure.
[*Here they fall on their faces as formerly, and there is heard clanging of armor, with a ſhort thunder, as the burſt of a battaile, whereupon they all riſe and bow to the altar.*
O great corrector of enormous times,
Shaker of ore-rank ſtates, thou grand decider
64 Of duſtie and old tytles, that heal'ſt with blood
The earth when it is ſicke, and cur'ſt the world
O' the plureſie of people; I doe take
Thy ſignes auſpicioufly, and in thy name
68 To my deſigne march boldly. Let us goe. [*Exeunt.*

Re-enter Palamon *and his* Knights.

Pal. Our ſtars muſt gliſter with new fire, or be
To-daie extinct; our argument is love,
Which if the goddeſſe of it grant, ſhe gives
72 Victory too: then blend your ſpirits with mine,
You, whoſe free nobleneſſe doe make my cauſe
Your perſonall hazard: to the goddeſſe Venus
Commend we our proceeding, and implore
76 Her power unto our partie
[*They advance to the altar of* Venus, *and fall on their faces; then kneel.*
Haile, ſoveraigne queene of ſecrets, who haſt power
To call the feirceſt tyrant from his rage
And weepe unto a girle; that haſt the might
80 Even with an ey-glance to choke Mars's drom,
And turne th' allarme to whiſpers; that canſt make
A criple floriſh with his crutch, and cure him
Before Apollo; that may'ſt force the king

68. *Re-enter, &c.*] D. Q. Enter Palamon and his Knights, with the former observance
76. *They advance, &c.*] D. Q. Here they kneele as formerly,
79. *And weepe*] Q. F. T. Ty. And weep S. etc. To weep Th. conj. weep into

To be his ſubject's vaſſaile, and induce [V 1.]
Stale gravitie to daunce; the poul'd bach'lour—
Whoſe youth, like wanton boyes through bonfyres,
Have skipt thy flame—at ſeaventy thou canſt catch,
And make him, to the ſcorne of his hoarſe throate, 88
Abuſe yong laies of love. What godlike power
Haſt thou not power upon? to Phœbus thou
Add'ſt flames hotter then his; the heavenly fyres
Did ſcortch his mortall ſon, thine him; the huntreſſe 92
All moyſt and cold, ſome ſay, began to throw
Her bow away, and ſigh. Take to thy grace
Me, thy vowd ſouldier, who doe beare thy yoke
As 'twer a wreath of roſes, yet is heavier 96
Then lead it ſelfe, ſtings more than nettles: I
Have never beene foule-mouthd againſt thy law;
Nev'r reveald ſecret, for I knew none,—would not,
Had I kend all that were; I never practiſed 100
Upon man's wife, nor would the libells reade
Of liberall wits; I never at great feaſtes
Sought to betray a beautie, but have bluſh'd
At ſimpring ſirs that did; I have beene harſh 104
To large confeſſors, and have hotly ask'd them
If they had mothers? I had one, a woman,
And women 'twer they wrong'd: I knew a man
Of eightie winters,—this I told them,—who 108
A laſſe of foureteene brided; 'twas thy power
To put life into duſt; the aged crampe
Had ſcrew'd his ſquare foote round,
The gout had knit his fingers into knots, 112
Torturing convulſions from his globie eyes
Had almoſt drawne their ſpheeres, that what was life
In him ſeem'd torture; this anatomie

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85. *Stale gravity*] Edd. Mason, quer. state-gravity *poul'd*] L. O.Edd. pould S. C. W. K. Ty. polled D. Sk. pollèd L. *bach'lour*] Q. Bachelour
86. *Whose youth*] O.Edd. etc. S. whose Freaks of Youth
87. *Have*] Edd. Mason, hath
97. *nettles: I*] D.('67, '76). Sk. prints *I* at beg. l. 98. S. Nettles; I've never

[V. 1] Had by his yong faire pheare a boy, and I
Beleev'd it was his, for ſhe ſwore it was,
And who would not beleeve her? Brieſe, I am
To thoſe that prate, and have done, no companion;
120 To thoſe that boaſt, and have not, a defyer;
To thoſe that would, and cannot, a rejoycer;
Yea, him I doe not love, that tells cloſe offices
The fowleſt way, nor names concealements in
124 The boldeſt language; ſuch a one I am,
And vow that lover never yet made ſigh
Truer then I. O, then, moſt ſoft ſweet goddeſſe,
Give me the victory of this queſtion, which
128 Is true love's merit, and bleſſe me with a ſigne
Of thy great pleaſure.

[*Here muſicke is heard, doves are ſeene to flutter: they fall againe upon their faces, then on their knees.*

Pal. O thou that from eleven to ninetie raign'ſt
In mortall boſomes, whoſe chaſe is this world,
132 And we in heards thy game, I give thee thankes
For this faire token; which being layd unto
Mine innocent true heart, armes in aſſurance
My body to this buſineſſe.—Let us riſe
136 And bow before the goddeſſe: time comes on.

[*They bow. Exeunt.*

[*Still muſicke of records. Enter* Emilia *in white, her haire about her ſhoulders,* [*and wearing*] *a wheaten wreath: One in white holding up her traine, her haire ſtucke with flowers; one before her carrying a ſilver hynde, in which is conveyd incenſe and ſweet odours, which being ſet upon the altar* [*of* Diana,] *her maides ſtanding aloofe, ſhe ſets fire to it; then they curtſey and kneele.*

Emil. O ſacred, ſhadowie, cold and conſtant queene,

116. *pheare*] Q. F. T. Sphere S. (conj.!) Ty. Pheer C. W. K. pheer D. fere

119—121.] S. sqq. Wrongly pointed in O.Edd. Q. prate and have done; no Companion To those that boast and have not; a defyer To those that would and cannot; a &c.

126. *soft sweet*] Q. D. soft-sweet

136. *maides*] Q. F. T. K. D. Ty. Sk. Maids S. C. W. Maid

Abandoner of revells, mute, contemplative, [V. 1]
Sweet, ſolitary, white as chaſte, and pure
As winde-fand ſnow, who to thy femall knights 140
Allow'ſt no more blood than will make a bluſh,
Which is their order's robe; I heere, thy prieſt,
Am humbled fore thine altar: O, vouchſafe,
With that thy rare greene eye—which never yet 144
Beheld thing maculate—looke on thy virgin;
And, ſacred ſilver miſtris, lend thine eare—
Which nev'r heard ſcurrill terme, into whoſe port
Ne're entred wanton ſound—to my petition 148
Seaſond with holy feare. This is my laſt
Of veſtall office; I 'm bride-habited,
But mayden-harted; a husband I have 'pointed,
But doe not know him; out of two, I ſhould 152
Chooſe one, and pray for his ſucceſſe; but I
Am guiltleſſe of election: of mine eyes
Were I to looſe one,—they are equall precious,—
I could doombe neither; that which periſh'd ſhould 156
Goe too't unſentenc'd: therefore, moſt modeſt queene,
He, of the two pretenders, that beſt loves me
And has the trueſt title in 't, let him
Take off my wheaten gerland, or elſe grant 160
The fyle and qualitie I hold I may
Continue in thy band.

[*Here the hynde vaniſhes under the altar, and in the place aſcends a roſe-tree, having one roſe upon it.*

See what our generall of ebbs and flowes
Out from the bowells of her holy altar 164
With ſacred act advances; but one roſe!
If well inſpird, this battaile ſhal confound
Both theſe brave knights, and I, a virgin flowre,
Muſt grow alone unpluck'd. 168

144. *greene*] Q. F. etc. green S. sheen
147. *port*] O.Edd. etc. Th. conj. Ingleby (quer.) porch
154. *election: of mine eyes Were I to loose one,— . . . precious,—I*] D.('67, '76). Q. (F. T. guiltless T. Election . . . Eyes,) Am guiltlesse of election of mine eyes, Were S. sqq. D.('46) Sk. Election of mine Eyes; Were Ty. election of mine eyes. Were

[V. 1] [*Here is heard a ſodaine twang of inſtruments, and the roſe fals from the tree, which vaniſhes under the altar.*

The flowre is falne, the tree deſcends.—O miſtris,
Thou here diſchargeſt me; I ſhall be gather'd,
I thinke ſo; but I know not thine owne will:
172 Unclaſpe thy myſterie.—I hope ſhe's pleas'd;
Her ſignes were gratious. [*They curtſey, and exeunt.*

SCENE II. [*Athens. A room in the priſon.*]

[V. 2] *Enter* Doctor, Jailor, *and* Wooer *in habite of* Palamon.

Doct. Has this advice I told you done any good upon her?
Woo. O very much; the maids that kept her company
Have halfe perſwaded her that I am Palamon;
4 Within this halfe houre ſhe came ſmiling to me,
And asked me what I 'ld eate, and when I 'ld kiſſe her:
I told her preſently, and kiſt her twice.
Doct. 'Twas well done: twentie times had bin far better;
8 For there the cure lies mainely.
Woo. Then ſhe told me
She 'ld watch with me to-night, for well ſhe knew
What houre my fit would take me.
Doct. Let her doe ſo;
And when your fit comes, fit her home, and preſently.
12 *Woo.* She would have me ſing.
Doct. You did ſo?
Woo. No.
Doct. 'Twas very ill done, then;
You ſhould obſerve her ev'ry way.
Woo. Alas,
I have no voice, ſir, to confirme her that way!
16 *Doct.* That 's all one, if yee make a noyſe:
If ſhe intreate againe, doe any thing;
Lye with her, if ſhe aske you.
Jail. Hoa, there, doctor!
Doct. Yes, in the waie of cure.

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18. *Hoa, there*] Edd. Ho *or* Hoa Mason, Hold there

Jail. But firſt, by your leave, [V. 2]
I' th' way of honeſtie. 20
Doct. That 's but a niceneſſe;
Nev'r caſt your child away for honeſtie:
Cure her firſt this way; then, if ſhee will be honeſt,
She has the path before her.
Jail. Thanke yee, doctor.
Doct. Pray, bring her in,
And let 's ſee how ſhee is. 24
Jail. I will, and tell her
Her Palamon ſtaies for her: but, doctor,
Me thinkes you are i' th' wrong ſtill. [*Exit.*
Doct. Goe, goe;
You fathers are fine fooles: her honeſty!
And we ſhould give her phyſicke till we finde that— 28
Woo. Why, doe you thinke ſhe is not honeſt, ſir?
Doct. How old is ſhe?
Woo. She 's eighteene.
Doct. She may be;
But that 's all one, 'tis nothing to our purpoſe:
What e'er her father ſaies, if you perceave 32
Her moode inclining that way that I ſpoke of,
Videlicet, the way of fleſh—you have me?
Woo. [Yes,] very well, ſir.
Doct. Pleaſe her appetite,
And doe it home; it cures her, *ipſo facto*, 36
The mellencholly humour that infects her.
Woo. I am of your minde, doctor.
Doct. You'l finde it ſo. She comes, pray [humour] her.

Re-enter Jailor, Daughter, *and* Maide.

Jail. Come; your love Palamon ſtaies for you, childe, 40
And has done this long houre, to viſite you.
Daugh. I thanke him for his gentle patience;
He 's a kind gentleman, and I 'm much bound to him.

35. *Yes, very*] C. sqq. Q. Yet very F. | 39. *humour*] S. sqq. Q. T. honour F.
T. S. Yes very | honor

[V 2] Did you nev'r ſee the horſe he gave me?
44 *Jail.* Yes.
Daugh. How doe you like him?
Jail. He 's a very faire one.
Daugh. You never ſaw him dance?
Jail. No.
Daugh. I have often:
He daunces very finely, very comely;
48 And, for a jigge, come cut and long taile to him;
He turnes ye like a top.
Jail. That 's fine indeede.
Daugh. Hee'l dance the morris twenty mile an houre,
And that will founder the beſt hobby-horſe,
52 If I have any skill, in all the pariſh;
And gallops to the [tune] of *Light a' love:*
What thinke you of this horſe?
Jail. Having theſe vertues
I thinke he might be broght to play at tennis.
56 *Daugh.* Alas, that 's nothing.
Jail. Can he write and reade too?
Daugh. A very faire hand; and caſts himſelfe th' accounts
Of all his hay and provender: that hoſtler
Muſt riſe betime that cozens him. You know
60 The cheſtnut mare the duke has?
Jail. Very well.
Daugh. She 's horribly in love with him, poore beaſt;
But he is like his maſter, coy and ſcornefull.
Jail. What dowry has ſhe?
Daugh. Some two hundred bottles,
64 And twenty ſtrike of oates; but hee'l ne'er have her:
He liſpes in 's neighing, able to entice
A millar's mare; hee'l be the death of her.
Doct. What ſtuffe ſhe utters!
68 *Jail.* Make curtſie, here your love comes.

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53. *tune*] S. sqq. Q. turne F. T. Ty. turn *Light a' Love:*] O.Edd. D. | Light o' love: Ty. Light-a-love!

Woo. Pretty ſoule, [V. 2]
How doe ye? That 's a fine maide; ther 's a curtſie!
Daugh. Yours to command, i' th' way of honeſtie.
How far is 't now to th' end o' th' world, my maſters?
Doct. Why, a day's jorney, wench. 72
Daugh. Will you goe with me?
Woo. What ſhall we doe there, wench?
Daugh. Why, play at ſtoole ball:
What is there elſe to doe?
Woo. I am content,
If we ſhall keepe our wedding there.
Daugh. 'Tis true,
For there, I will aſſure you, we ſhall finde 76
Some blind prieſt for the purpoſe, that will venture
To marry us, for here they 're nice and fooliſh;
Beſides, my father muſt be hang'd to-morrow,
And that would be a blot i' th' buſineſſe. 80
Are not you Palamon?
Woo. Doe not you know me?
Daugh. Yes; but you care not for me; I have nothing
But this pore petticoate and too corſe ſmockes.
Woo. That 's all one; I will have you. 84
Daugh. Will you ſurely?
Woo. Yes, by this faire hand, will I.
Daugh. Wee'l to bed, then.
Woo. Ev'n when you will. [*Kiſſes her.*]
Daugh. O, ſir, you 'ld faine be nibling.
Woo. Why doe you rub my kiſſe off?
Daugh. 'Tis a ſweet one,
And will perfume me finely 'gainſt the wedding. 88
Is not this your coſen Arcite?
Doct. Yes, ſweet heart;
And I am glad my coſen Palamon
Has made ſo faire a choice.
Daugh. Doe you thinke hee'l have me?

86. *Daugh.*] O.Edd. C. D. Ty. S. Mason, W. give to *Jailor*

[V. 2] *Doct.* Yes without doubt.
Daugh. Doe you thinke ſo too?
92 *Jail.* Yes.
Daugh. We ſhall have many children.—Lord, how y'ar growne!
My Palamon I hope will grow, too, finely,
Now he 's at liberty: alas, poore chicken,
96 He was kept downe with hard meate and ill lodging;
But Ile kiſſe him up againe.

Enter a Meſſenger.

Meſſ. What doe you here? you'l looſe the nobleſt fight
That ev'r was ſeene.
Jail. Are they i' th' field?
Meſſ. They are:
100 You beare a charge there too.
Jail. Ile away ſtraight.—
I muſt ev'n leave you here.
Doct. Nay, wee'l goe with you;
I will not looſe the [fight.]
Jail. How did you like her?
Doct. Ile warrant you, within theſe three or four daies
104 Ile make her right againe. You muſt not from her,
But ſtill preſerve her in this way.
Woo. I will.
Doct. Let 's get her in.
Woo. Come, ſweete, wee'l goe to dinner;
And then weele play at cardes.
Daugh. And ſhall we kiſſe too?
108 *Woo.* A hundred times.
Daugh. And twenty?
Woo. I, and twenty.
Daugh. And then wee'l ſleepe together?
Doct. Take her offer.
Woo. Yes, marry, will we

---

100. *Ile away*] Qo. Edd. I'll I. quer. I will

102. *ſight*] D. lose the sight. Q. I will not loose the Fight.

Daugh. But you ſhall not hurt me. [V. 2]
Woo. I will not, ſweete.
Daugh. If you doe, love, Ile cry. [*Exeunt.* 112

SCENE III. [*A part of the foreſt near Athens, and near the place appointed for the combat.*] [V. 3]

Flouriſh. *Enter* Theſeus, Hippolyta, Emilia, Pirithous: *and ſome Attendants,* (*T. Tucke: Curtis.*)

Emil. Ile no ſtep further.
Pir. Will you looſe this fight?
Emil. I had rather ſee a wren hawke at a fly,
Then this deciſion: ev'ry blow that falls
Threats a brave life; each ſtroake laments 4
The place whereon it fals, and ſounds more like
A bell then blade: I will ſtay here,—
It is enough my hearing ſhall be puniſhd
With what ſhall happen, gainſt the which there is 8
No deeffing, but to beare,—not taint mine eye
With dread fights it may ſhun.
Pir. Sir, my good lord,
Your ſiſter will no further.
Theſ. O, ſhe muſt:
She ſhall ſee deeds of honour in their kinde, 12
Which ſometime ſhow well, pencild: nature now
Shall make and act the ſtory, the beleiſe
Both ſeald with eye and eare. You muſt be preſent;
You are the victour's meede, the price and garlond 16
To crowne the queſtion's title.
Emil. Pardon me;

A part of the forest] D. W. An Apartment in the Palace Ty. A Place near the Lists
6. *here,—*] L. Q. here, It is enough my hearing shall be punishd, With . . . happen, gainst . . . deaffing, but to heare; not C. W. here: . . . happen, ('gainst . . deafing) but to hear, not D.('67, '76) happen,—'gainst . . . deafing,—but to hear, not Sk. happen, gainst . . . deafing, but to hear,—not S. and against
13. *show well, pencill'd*] D. Heath, Mason, W. Sk. O.Edd. Ty. well [om. ,] S. time shall show well pencill'd C. K. well-pencil'd
16. *price*] Edd. L. quer. prize
17. *question's title*] O.Edd. sqq. Sk. D.('67, '76) questant's title

[illegible] If I were there, I'd winke.

The. You must be there.

This trvall is as lower [illegible] night, and you

The mery lar [illegible] shine.

Emil. I am extinct:

There is but envy in that light, which showes

The one the other. Darknes, which ever was

The dam of horror, who do's stand accurst

Of many mortall millions, may even now,

By coming her blacke mantle over both,

That neither could inde other, get her selfe

Some part of a good name, and many a murther

set her off wherso she's guilty.

Sin. You must goe

Emil. In faith, I will not.

The. Why, the knights must kindle

Their valour at your eye: know, of this war

You are the reward, and must needes be by

To give the lovers pay.

Emil. Sir, pardon me;

The title of a kingdome may be tride

Out of a selfe.

The. Well, well then, at your pleasure:

Those that remaine with you could wish their office

To any of their enemies.

Sin. Farewell, sister:

I am like to know your husband fare your selfe,

By some small part of time: he whom the gods

Do of the rest know best. I pray them be

So he maist your art.

[*Exeunt all except Emilia and some of the Attendants.*]

Emil. Arcite's gentle minde: yet his eye

Is like an angry lion, or a sharpe weapon

In a sick stomach: mercy and manly courage

Are bedfellowes in his visage. Palamon

[illegible] S. sup. F. T. same [illegible] Edd. Sid. Walker, In's

Has a moſt menacing aſpect; his brow [V. 3]
Is grav'd, and ſeemes to bury what it frownes on;
Yet ſometime 'tis not ſo, but alters to
The quallity of his thoughts; long time his eye 48
Will dwell upon his object; mellencholly
Becomes him nobly; ſo do's Arcite's mirth;
But Palamon's ſadnes is a kinde of mirth,
So mingled, as if mirth did make him ſad, 52
And ſadnes, merry; thoſe darker humours that
Sticke misbecomingly on others, on [him]
Live in faire dwelling.

[*Cornets. Trompets ſound as to a charge.*

Harke, how yon ſpurs to ſpirit doe incite 56
The princes to their proofe! Arcite may win me;
And yet may Palamon wound Arcite to
The ſpoyling of his figure. O, what pitty
Enough for ſuch a chance. If I were by, 60
I might doe hurt; for they would glance their eies
Toward my ſeat, and in that motion migh
Omit a ward, or forfeit an offence,
Which crav'd that very time: it is much better 64
I am not there; O, better never borne
Then miniſter to ſuch harme.

[*Cornets; a great cry and noice within; crying* "A Palamon!"

What is the chance?

Ser. The crie's "A Palamon!"

Emil. Then he has won. 'Twas ever likely: 68
He lookd all grace and ſucceſſe, and he is
Doubtleſſe the prim'ſt of men. I pre'thee, run
And tell me how it goes.

[*Showt, and cornets; crying* "A Palamon!"

Ser. Still Palamon.

Emil. Run and enquire. Poore ſervant, thou haſt loſt: 72
Upon my right ſide ſtill I wore thy picture,
Palamon 's on the left: why ſo, I know not;

---

47. *sometime*] Q. D. sometimes 54. *on him*] S. etc. O.Edd. Ty. on them

[V. 3] I had no end in 't elſe; chance would have it ſo:
76 On the ſiniſter ſide, the heart lyes; Palamon
Had the beſt boding chance.
[*Another cry, and ſhout within, and cornets.*
This burſt of clamour
Is ſure the end o' th' combat. [*Re-enter Servant.*
Ser. They ſaide that Palamon had Arcite's body
80 Within an inch o' th' pyramid, that the cry
Was generall "A Palamon!" but anon,
Th' aſſiſtants made a brave redemption, and
The two bold tytlers at this inſtant are
84 Hand to hand at it.
Emil. Were they metamorphiſd
Both into one!—O, why? there were no woman
Worth ſo compoſd a man: their ſingle ſhare,
Their noblenes peculier to them, gives
88 The prejudice of diſparity, values ſhortnes
To any lady breathing.
[*Cornets; cry within:* "Arcite, Arcite!'
More exulting?
"Palamon" ſtill?
Ser. Nay, now the ſound is "Arcite."
Emil. I pre'thee lay attention to the cry;
92 Set both thine eares to' th' buſines.
[*Cornets; A great ſhout and cry,* "Arcite, victory!"
Ser. The cry is
"Arcite!" and "victory!" harke: "Arcite, victory!"
The combat's conſummation is proclaim'd
By the wind-inſtruments.
Emil. Halfe-fights ſaw
96 That Arcite was no babe; god's lyd, his richnes

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75. *in't else; chance*] Mason, W. D. K.('67) Sk. O.Edd. in't; else chance Sy. conj. less chance S. C. Ty. omit *else*
83. *Tytlers*] Q. F. T. Tylters S. Tilters C. W. K. D. Ty. Sk. tilters
85. *into one!—*] L. Q. one; D. one—
87. *Their noblenes peculier to them, gives*] Q. C. sqq. This l. om. in F. T. by chance; S. could not restore it!
88. *disparity, values shortness To*] Ty. Q. F. disparity values C. K. D. Sk. disparity, value's shortness, To W. value's shortness To

And coſtlines of ſpirit look't through him; it could [V. 3]
No more be hid in him then fire in flax,
Then humble banckes can goe to law with waters
That drift windes force to raging. I did thinke 100
Good Palamon would miſcarry; yet I knew not
Why I did thinke ſo: our reaſons are not prophets,
When oft our fancies are. They 're comming off: [*Cornets.*
Alas, poore Palamon! 104

Enter Theſeus, Hippolyta, Pirithous, Arcite *as victor, and Attendants, &c.*

Theſ. Lo, where our ſiſter is in expectation,
Yet quaking and unſetled.—Faireſt Emily,
The gods, by their divine arbitrament,
Have given you this knight: he is a good one 108
As ever ſtrooke at head. Give me your hands:
Receive you her, you him; be plighted with
A love that growes as you decay.

Arc. Emily,
To buy you, I have loſt what 's deereſt to me, 112
Save what is bought; and yet I purchaſe cheapely,
As I doe rate your value.

Theſ. O loved ſiſter,
He ſpeakes now of as brave a knight as e'er
Did ſpur a noble ſteed: ſurely, the gods 116
Would have him die a batch'lour, leaſt his race
Should ſhew i' th' world too godlike: his behaviour
So charmd me, that me thought Alcides was
To him a ſow of lead: if I could praiſe 120
Each part of him to th' all I have ſpoke, your Arcite
Did not looſe by 't; for he that was thus good
Encountred yet his better. I have heard
Two emulous Philomels beate the eare o' th' night 124
With their contentious throates, now one the higher,
Anon the other, then againe the firſt,

121. *to th' all I've spoke,*] S. D. K. Sk. Q. to 'th all; I have spoke, Ty. to thee All I have spoke,

[V. 3] And by and by out-breaſted, that the ſence
128 Could not be judge betweene 'em : ſo it far'd
Good ſpace betweene theſe kinſmen ; till heavens did
Make hardly one the winner.—Weare the girlond
With joy that you have won.—For the ſubdude,
132 Give them our preſent juſtice, ſince I know
Their lives but pinch 'em : let it here be done.
The ſcene's not for our ſeeing : goe we hence,
Right joyfull, with ſome ſorrow.—Arme your prize,
136 I know you will not looſe her.—Hippolyta,
I ſee one eye of yours conceives a teare,
The which it will deliver. [*Floriſh.*
Emil. Is this wynning?
O all you heavenly powers, where is [your] mercy ?
140 But that your wils have ſaide it muſt be ſo,
And charge me live to comfort this unfriended,
This miſerable prince, that cuts away
A life more worthy from him then all women,
144 I ſhould and would die too.
Hip. Infinite pitty,
That fowre ſuch eies ſhould be ſo fixd on one,
That two muſt needes be blinde for 't.
Theſ. So it is. [*Exeunt.*

[V. 4] SCENE IV. [*The ſame; a Block prepared.*]
Enter Palamon *and his* Knights *pyniond,* Jailor, Executioner, &c. Gard.

Pal. Ther 's many a man alive that hath out liv'd
The love o' th' people ; yea, i' th' ſelfeſame ſtate
Stands many a father with his childe : ſome comfort
4 We have by ſo conſidering ; we expire,
And not without men's pitty ; to live, ſtill

139. *your mercy ?*] Edd. Q. you mercy ?
Sc. IV. The same; &c.] L. D. The same part of the forest as in Act III. Scene VI. W. An open place in the City with a Scaffold
5. *pitty; to live, still*] L. (cf. V. iv. 133). O.Edd. Ty. pitty. To live still, Have their good wishes, we S. sqq. Pity; to live still, Have their good Wishes; we D. Sk. to live still Have C. (1778,) mens' C. (1811,) men's

Have their good wiſhes; we prevent [V. 4]
The loathſome miſery of age, beguile
The gowt and rheume, that in lag howres attend 8
For grey approachers; we come towards the gods
Yong, and unwapper'd, not halting under crymes
Many and ſtale; that, ſure, ſhall pleaſe the gods
Sooner than ſuch, to give us nectar with 'em, 12
For we are more cleare ſpirits. My deare kinſmen,
Whoſe lives for this poore comfort are laid downe,
You have ſould 'em too too cheape.

1 *K.* What ending could be
Of more content? O'er us the victors have 16
Fortune, whoſe title is as momentary
As to us death is certaine; a graine of honour
They not o'er-weigh us.

2 *K.* Let us bid farewell;
And with our patience anger tottring fortune, 20
Who, at her certain'ſt, reeles.

3 *K.* Come; who begins?

Pal. Ev'n he that led you to this banket ſhall
Taſte to you all.—Aha, my friend, my friend!
Your gentle daughter gave me freedome once; 24
You'l ſee 't done now for ever: pray, how does ſhe?
I heard ſhe was not well; her kind of ill
Gave me ſome ſorrow.

Jail. Sir, ſhe 's well reſtor'd,
And to be marryed ſhortly. 28

Pal. By my ſhort life,
I am moſt glad on't; 'tis the lateſt thing
I ſhall be glad of; pre'thee, tell her ſo;
Commend me to her, and, to peece her portion,
Tender her this. [*Gives purſe.* 32

1 *K.* Nay, let 's be offerers all.

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6. *wishes; we prevent*] Edd. Q. Ty. wishes, we Sk. wishes; [herein] we prevent

10. *unwapper'd, not*] T. Sy. W. D. Sk. Q. F. unwapper'd not, Th. Se. S. C. Ty. unwarp'd not K. unwappen'd, not

15. *too too cheape.*] O.Edd. (F. cheap T. Cheap) S. Sk. (conj.) C. W. D.('46) Ty. K. too, too D.('67, '76) too-too

[V. 4] 2 *K.* Is it a maide?
Pal. Verily, I thinke ſo;
A right good creature, more to me deſerving
Then I can quight or ſpeake of.
All K. Commend us to her.
[*They give their purſes.*
36 *Jail.* The gods requight you all, and make her thankefull!
Pal. Adiew; and let my life be now as ſhort
As my leave-taking.
1 *K.* Leade, couragious cofin.
2. 3. *K.* Wee'l follow cheerefully.
[Palamon *lays his head on the block. A great noiſe within, crying,* "Run, ſave, hold!"

Enter in haſt a Meſſenger.

40 *Meſſ.* Hold, hold! O, hold, hold, hold!

Enter Pirithous *in haſte.*

Pir. Hold, hoa! It is a curſed haſt you made,
If you have done ſo quickly.—Noble Palamon,
The gods will ſhew their glory in a life
44 That thou art yet to leade.
Pal. Can that be, when
Venus I 've ſaid is falſe? How doe things fare?
Pir. Ariſe, great ſir, and give the tydings eare
That are moſt [dearly] ſweet and bitter.
Pal. What
48 Hath wakt us from our dreame?
Pir. Liſt then. Your coſen,
Mounted upon a steed that Emily
Did firſt beſtow on him,—a blacke one, owing
Not a hayre-worth of white, which ſome will ſay
52 Weakens his price, and many will not buy
His goodneſſe with this note; which ſuperſtition

35. *quight*] Q. F. T. S. C. D.('67, '76) quit W. K. D.('46) Sk. quite Ty. quite
39.] D. Q. Lies on the Blocke.
39. 2. 3. *K.*] L. Q. 1. 2. K. D. All the Knights
47. *dearly*] S. sqq. O.Edd. early Sy. rarely

Heere findes allowance,—on this horſe is Arcite [V. 4]
Trotting the ſtones of Athens, which the calkins
Did rather tell then trample; for the horſe 56
Would make his length a mile, if 't pleaſ'd his rider
To put pride in him: as he thus went counting
The flinty pavement, dancing as 'twer to th' muſicke
His owne hoofes made;—for, as they ſay, from iron 60
Came muſicke's origen,—what envious flint,
Cold as old Saturne, and like him poſſeſt
With fire malevolent, darted a ſparke,
Or what feirce ſulphur elſe, to this end made, 64
I comment not; the hot horſe, hot as fire,
Tooke toy at this, and fell to what diſorder
His power could give his will, bounds, comes on end,
Forgets ſchoole-dooing, being therein traind, 68
And of kind mannadge; pig-like he whines
At the ſharpe rowell, which he freats at rather
Then any jot obaies; ſeekes all foule meanes
Of boyſtrous and rough jadrie, to diſ-ſeate 72
His lord, that kept it bravely: when nought ſerv'd,
When neither curb would cracke, girth breake, nor diffring plunges
Diſ-roote his rider whence he grew, but that
He kept him tweene his legges, on his hind hooſes 76
[. . . . .] on end he ſtands
That Arcite's legs, being higher then his head,
Seem'd with ſtrange art to hang: his victor's wreath
Even then fell off his head; and preſently 80
Backeward the jade comes ore, and his full poyze
Becomes the rider's loade. Yet is he living;
But ſuch a veſſell 'tis that floates but for
The ſurge that next approaches: he much deſires 84
To have ſome ſpeech with you. Loe, he appeares.

Enter Theſeus, Hippolyta, Emilia, Arcite *in a chaire.*

Pal. O miſerable end of our alliance!

77. *on end he stands*] Here left as in Qo, the space being indicated, as some words have dropt out of the old text. F. (on end he stands

[V. 4] The gods are mightie.—Arcite, if thy heart,
88 Thy worthie, manly heart, be yet unbroken,
Give me thy laſt words; I am Palamon,
One that yet loves thee dying.
Arc. Take Emilia,
And with her, all the world's joy. Reach thy hand:
92 Farewell; I've told my laſt houre. I was falſe,
Yet never treacherous: forgive me, coſen.—
One kiſſe from faire Emilia. [*Kiſſes her.*]—'Tis done:
Take her. I die. [*Dies.*
Pal. Thy brave ſoule ſeeke Elizium!
96 *Emil.* I'le cloſe thine eyes, prince; bleſſed ſoules be with thee!
Thou art a right good man; and, while I live,
This day I give to teares.
Pal. And I to honour.
Theſ. In this place firſt you fought; ev'n very here
100 I ſundred you: acknowledge to the gods
[Your] thankes that you are living.
His part is playd, and though it were too ſhort,
He did it well; your day is lengthned, and
104 The bliſſefull dew of heaven do's arrowze you:
The powerfull Venus well hath grac'd her altar,
And given you your love; our maſter Mars
Haſt vouch'd his oracle, and to Arcite gave
108 The grace of the contention: ſo the deities
Have ſhewd due juſtice.—Beare this hence.
Pal. O coſen,
That we ſhould things deſire, which doe coſt us
The loſſe of our deſire! that nought could buy
112 Deare love but loſſe of deare love!
Theſ. Never fortune
Did play a ſubtler game: the conquerd triumphes,
The victor has the loſſe; yet in the paſſage
The gods have beene moſt equall. Palamon,

87. *gods*] Edd. Th. conj. The Cords
101. *Your*] D. Sk. O.Edd. etc. Our
104. *arrowze*] L. O.Edd. arowse S. arouze C. sqq. arrose Ty. arouse

Your kinſman hath confeſt the right o' th' lady [V. 4]
Did lye in you; for you firſt ſaw her, and
Even then proclaimd your fancie; he reſtord her
As your ſtolne jewell, and deſir'd your ſpirit
To ſend him hence forgiven: the gods my juſtice 120
Take from my hand, and they themſelves become
The executioners. Leade your lady off;
And call your lovers from the ſtage of death,
Whom I adopt my friends. A day or two 124
Let us looke ſadly, and give grace unto
The funerall of Arcite; in whoſe end
The viſages of bridegroomes weele put on
And ſmile with Palamon; for whom an houre, 128
But one houre ſince, I was as dearely ſorry,
As glad of Arcite, and am now as glad
As for him ſorry.—O you heavenly charmers,
What things you make of us! For what we lacke 132
We laugh, for what we have, are ſorry; ſtill
Are children in ſome kind. Let us be thankefull
For that which is, and with you leave diſpute
That are above our queſtion.—Let 's goe off, 136
And beare us like the time. [*Floriſh.* *Exeunt.*

133. *are sorry; still*] W. sqq. O.Edd. S. Ty. sorry still, C. sorry still;

EPILOGUE.

I Would now aske ye how ye like the play;
But, as it is with ſchoole-boyes, cannot ſay
I am cruell fearefull. Pray, yet ſtay a while,
And let me looke upon ye. No man ſmile?
Then it goes hard, I ſee. He that has
Lov'd a yong hanſome wench, then, ſhow his face,—
'Tis ſtrange if none be heere,—and, if he will
Againſt his conſcience, let him hiſſe, and kill
Our market. 'Tis in vaine, I ſee, to ſtay yee:
Have at the worſt can come, then! Now what ſay ye?
And yet miſtake me not; I am not bold;
We have no ſuch cauſe. If the tale we have told—
For 'tis no other—any way content ye,—
For to that honeſt purpoſe it was ment ye,—
We have our end; and ye ſhall have ere long,
I dare ſay, many a better, to prolong
Your old loves to us. We, and all our might,
Reſt at your ſervice: gentlemen, good night.

[Floriſh.

Knight omits this *Epilogue*.
2. *But, as it is with Schoole-Boyes, cannot say*] D. pointing O.Edd. S. point.: But [om. ,] . . . Boyes[,] cannot say, (F. Boys,) C. sqq. But, as . . . schoolboys cannot say, D. But, as . . . schoolboys, cannot say I 'm cruel-fearful.

NOTES.

WHEREVER the text of the Quarto has been materially altered in this revised text, the change has been indicated by enclosing the new reading in brackets. Changes of punctuation have not been indicated in this way.

Such of the stage-directions as are enclosed in brackets have been added from Dyce's edition, 1876. For an account of the various editions referred to, see preface to the Quarto Reprint.

DRAMATIS PERSONÆ. List first given in Fol. 1679, imperfectly; the list here as given by Dyce, 1876.

PROLOGUE. Probably by Fletcher. Several of his favourite images are employed in it, and the general style resembles that of his undoubted prologues. See General Introduction for a few remarks on this.

5. *shake to loose*] *i. e.* at losing. See Note, I. i. 150/162. *lose* frequently so spelt in old books, and almost invariably in this play.

24. *almost breathlesse swimme*] See Note, IV. i. 139/180.

29. *two hours' travel*] The various allusions to the length of performances which occur in the prologues and epilogues of this period are worth noting; *three* hours is sometimes mentioned, but *two* seems to have been oftener promised, perhaps as a sop to the 'understanding gentlemen of the ground.' (*v.* Prol. *Humorous Lieutenant*—'and *short enough*, we hope;' and to *The Coxcomb.*) Most plays probably took from two and a half to three hours for representation. The following list will illustrate this, containing all the allusions in Sh., B. and F., Ben Jonson, Massinger, and Ford's prologues and epilogues, with a few from other sources. *Two Hours:* Sir R. Stapylton's *Verses* on Fletcher's Works (ed. Darley, I. li.); *Love's Pilgrimage*, prol.; *Four Plays in One*, Induction; *Henry VIII.*, prol.; *Romeo and Juliet*, prol.; *Ram Alley, or Merry Tricks*, epil. (Hazlitt's Dodsley, x. 380); D'Avenant, *Unfortunate Lovers*, prol.; Sir Aston Cokain's lines "To my friend Mr Thomas Randolph," etc.; Cleveland's *Works*, p. 312, ed. 1742, Elegy on Ben Jonson; and "To the Memory of Ben Jonson," by Ja. Mayne. *Three Hours:* Shirley's *Preface*, B. and F.; *The Loyal Subject*, epil.; *The Lover's Progress*, prol. (this, like several other prologues and epilogues in the Fol. B. and F., was written after Fletcher's death, for a revival of the play).

ACTS AND SCENES. The Quarto division has been followed throughout. Some editors (Weber, Dyce, Skeat) have joined the first two scenes of Act II. together, as one scene. But the Quarto rightly makes a distinction, II. i. being by Shakspere, II. ii. by Fletcher; the very fact of the scenes overlapping in

point of *time* goes to prove the separate authorship. Dr Ingram has pointed out an example of the confusion caused by the modern arrangement (*N. S. S. Trans.* pt II. p. 455. Note the "unconscious testimony" there afforded of the value of the 'stopt-line' test). See also Mr Skeat's Pref., p. xii. *n.*

ACT I.

Scene I.

Enter Hymen] See *As You Like It*, V. iv. (and the 'wedlock-hymn' there sung); *Philaster*, V. iii.; B. Jonson's *Hymenæi; Pericles*, III. prol. 9; *L'Allegro*, 126; *Four Plays in One* (*Tr. of Death*, sc. iv.); *Taming of A Shrew* (Shakespeare Soc. ed. 1844, p. 38); B. Jonson's *Hue and Cry after Cupid;* Chapman's *Widow's Tears.*

Her tresses likewise hanging] Cf. stage-dir. V. i. 136/142-3, where Emilia is "bride-habited, but mayden-hearted." Dr Nicholson notes here: "this appearance of the bride in dishevelled hair, apparently a classic custom (Jonson refers to Sext. Pompon. F.), betokened virginity, and was in use up to Jacobian times at least. The most remarkable example was that of the Countess of Essex when married to Somerset.—'She, thinking all the world ignorant of her slie practices, hath the impudence to appear in the habit of a *Virgin*, with her hair pendent almost to her feet; which Ornament of her body (though a fair one) could not cover the deformities of her soul.' A. Wilson's *Life of James I.*, p. 72. Donne, in his *Epithalamium*, also alludes to it. See Webster's *White Devil*, p. 27, ed. 1859; and Jonson's *Hymenæi* on the first marriage of this same Countess of Essex."

wheaten garland] The origin of this custom is not clear; the wheaten wreath seems to have been worn as an emblem of fertility, and perhaps also of peace (the causer of plenty.—"As peace should still her wheaten garland wear," *Hml.* V. ii. 41). That this wheaten wreath "was well in the writer's mind" is shewn by I. i. 65/68. "Ceres appears in the masque in the *Tempest* to bless with Juno the marriage, and she (Demeter) as the goddess of fertility was considered a goddess of marriage. In the representations also she wore a wheat-ear chaplet. Was, however, the wheat-ear chaplet a known custom, or did the authors, remembering this of Ceres, and remembering perhaps the only religious marriage of the Romans—*confarreatio*—invent this show?" (Dr Nicholson.)

Led by Pirithous] Theobald's correction (O. Edd. reading *Theseus*) clearly rendered necessary by the direction—"*Then Theseus, betweene two other Nimphs* with wheaten chaplets on their heads,"—when considered with the later direction —"The 1. Queene fals downe at the foote of Theseus; The 2. fals downe at the foote of Hypolita"—shewing that Theseus and Hippolyta were walking at some little distance from one another. Subsequent editors (Mr Tyrrell excepted) have adopted Theobald's reading, but Dr Nicholson opposes the change, and considers that the authors were here thinking of the phrase (founded on the custom) *uxorem ducere.* "It is true that this referred to the leading home, but that would not matter. It is evidence of the strength and significance of the custom that in Greek marriages *a widower did not conduct his wife*, but that this office then fell

to a friend such as Pirithous. The passage that will probably be quoted against me, I take to be pretty decisive in favour of the old reading. When Theseus makes up his mind to leave his bride on the instant to march against Creon, and says—

'Pirithous
Lead on the bride,'

he does so because he clearly makes Pirithous his proxy in the marriage ceremony and ensuing feast"—[But does not Theseus mean that Pir. is to *continue leading* the bride and not to go with him?]—

"'Omit not anything
In the pretended celebration,'

Where, as usual in Shakspere, *pretended* is a word of *curiosa felicitas*, having a double significance."

SONG. Spalding assigns this song to Shakspere, and thinks it "very unlike the more formal and polished rhymes of Fletcher" (*Letter*, p. 28). Mr Furnivall, Dr Nicholson, Prof. Dowden, and many others, dissent from this opinion, and, although at first I opposed, I am every day more and more inclined to agree with the latter view. It is certainly remarkable to notice the selection of flowers and the resemblance of some of the epithets to those in Shakspere's plays; it is especially significant if (as however we have no right to do in a consideration of the kind) we add Mr Skeat's ingenious (but mistaken) emendation *hairbells* to the list; and all the birds of ill omen may also be more or less closely paralleled from Shakspere. To these facts add that *not a single line or even epithet* in the song can be paralleled from Beaumont and Fletcher's whole works, and we have seemingly a very strong case of internal evidence to support Spalding's view. But, on the other hand, we can notice that the flowers are paralleled from two or three 'posy' passages in certain plays, viz., *Winter's Tale* (IV. iv. 100—132), *Cymbeline* (IV. ii. 219—225), and *Midsummer Night's Dream* (II. i. 250); we can also notice that the list of birds is a mere catalogue with very formal and commonplace attributes: the slanderous cuckoo, the boding raven, the chattering pie,—and if Seward's *chough hoar* be admitted, the insertion, for mere rhyme's sake, of an epithet without any ethical significance. Taking this song with that in the fifth scene, some resemblance in the mere stringing together of symbolic objects will be noticed; while both songs are deficient in clearness and directness of reference. On the whole, it is difficult to decide, and opinion must vary as each reader hears more or less distinctly the ring of Shakspere's tone in the verse, and links this perception to the internal evidence; or else, refusing to recognize Shakspere as the writer on æsthetic grounds, he will abstain from referring the song to Shakspere, Fletcher, or perhaps some third writer (perhaps the lost play of 1594?) on the merits of the literal evidence in its present incomplete state. Mr Skeat (Introd. p. xxii.) thinks that Fletcher may have added this song. It must be admitted that the song is essentially and indispensably part of the scene, and sufficient for all dramatic purposes. Even its seemingly fragmentary state (noticed by Sidney Walker) might be accounted for by the fact that Shakspere only tells us enough to acquaint us with the "necessary question of the play," directly and explicitly. Where the evidence is incon-

clusive, conjecture tends only to mislead; and (though, following Hickson's arrangement, I treat the song as if it were Shakspere's, perhaps more fully because not certainly so) I refrain from expressing any definite view on the question of its authorship.

4. *Maiden pinckes*] *i. e.* 'fresh pinks' (Skeat); or the *matted pinck* specially commended for its smell by Bacon, *Of Gardens;* see Mr Wright's Glossary, Golden Treas. ed. s.v. *Pinck.*

5. *Daisies*] Included among Bacon's "Low Flowers, being withal sweet, and sightly." See too *Notes & Queries*, May 1, 1875, p. 347. This line is especially urged by Mr Furnivall as un-Shaksperian. Cowley calls "*Daisies* the first-born of the teeming spring," *Sylva*, p. 51, ed. 1684.

6. *sweet time true*] thyme. Cf. *Oth.*, I. iii. 326. *M. N. D.*, II. i. 249. And—

"Time is to trie me,
As eche be tried must,
Trusting, you know while life doth last
I will not be unjust."

See "A Nosegaie alwaies sweet," in *A Handeful of Pleasant Delites*, 1584 (Park's *Heliconia*, II. pp. 1—6). The significances of the following flowers are explained:—*Lavender*, 'for lovers true,' 'desiring;' *Rosemarie*, 'for remembrance;' *Sage*, 'for sustenance;' *Fenel*, 'for flaterers;' *Violet*, 'for faithfulnesse;' *Roses*, 'to rule me, with reason, as you will;' *Jeliflowers*, 'for gentlenesse;' *Carnations*, 'for gratiousnesse;' *Marigolds*

"is for marriage,
That would our minds suffise,
Least that suspicion of us twaine
By anie meanes should rise:" etc.

Penirial, 'to serve as a remembrancer;' *Cowsloppes*, 'for counsel.'

7. *Prime-rose*] Cf. Quarles, *Stanzas*, quoted in Chambers' *Cyclop. Eng. Lit.; Lycidas*, 142; *Wint. T.*, IV. iv. 122; *Cymb.*, IV. ii. 222; B. Jonson, *Pan's Anniversary*. For derivation (which is not very certain), see Wordsworth, *River Duddon*, xxii. (cf. *Eccles. Sonn.* xlvi.); Prior's *Names of English Plants*. Mr Skeat has kindly sent me the following note, amending the note already published in his edition:—

"There is an allusion here to the *apparent* etymology of the French name for the primrose, viz. *primevère. Primevère* is, or was thought to be, for *prima veris;* or in other words, the 'first-born child of Ver.' The *true* etymology is rather *primula veris*, if the word was taken from Latin; but Brachet supposes that it was merely borrowed from the Ital. *primavera*, a name used of flowers that come in the early spring." *Prime-roses*, the usual spelling in old writers, is that used by Bacon, *Of Gardens*. Chaucer, *pryme-rose. Ver.* cf. Chapman, *Minor Poems* (ed. 1875, p. 40).

9. *With her bels dimme*] Qo. F2 *bels dimm*, the rest *bells dim*, except Skeat, *hairbells dim*. Mr Skeat's emendation is very ingenious, and supported by strong presumptive evidence, but I cannot, for my own part, admit the validity of his arguments. He says in his Introduction (p. xxii.) that the Song is such a piece as *Fletcher* "might have added," and yet he bases his change mainly

upon the fact of an apparently analogous passage in *Shakspere* (*Cymbeline*, IV. ii. 218). It should be remembered that *if* we have not Shakspere in this song, we are under no necessity of assimilating it to his undoubted work; especially as such an assimilation might tend to prejudice us on the question of authorship.

In the first place, Mr Skeat argues that the rhythm of the line positively requires the accent on the *second* syllable. But is this really so? do not the irregularity of the number of syllables and the words used in these third lines, rather indicate that there is but *one* emphatic word in the line: *hue, true, dim, trim, sense, hence, pie, fly?* Besides, there is another and important *structural* obstacle to Mr Skeat's arrangement. Looking through the song we see one half (3 lines exactly) of each stanza occupied by one idea (v. ll. 1—3, 7—9, 13—15, 22—24), and the remaining half devoted to a group of objects; Mr Skeat's change would destroy this designed symmetry. Again, Mr Skeat urges: "(1) that *her bells* makes no sense at all; (2) that Shakespeare couples the 'azured harebell' with the 'pale primrose'. . . ; and (3) that there is no objection to the epithet *dim* as applied to such a flower. See Shak. *Winter's Tale*, IV. iv. 118:

daffodils,
That come before the swallow dares, and take
The winds of March with beauty; violets *dim*,
But sweeter than the lids of Juno's eyes,
Or Cytherea's breath; pale primroses, &c."

These arguments do not appear to me to establish Mr Skeat's case. Take them in the inverted order. (3) *violets dim* is not a parallel to *hairbells dim*, as the sweetness of the violet's smell is contrasted with the radiant beauty of the daffodils that conquers the winds of March, *dim* serving to subordinate the colour to the perfume, and perhaps meaning "half-hidden from the eye," retiring, modest; or, as Chapman (*Minor Poems*, p. 130, cf. p. 39,) has it: "with bosom-hung and hidden heads." Schmidt explains *dim*: "wanting beauty, homely," but against this prosy interpretation of the "glowing violet," see *Sonn.* xcix., and *Ven.* 124. In the *Phœnix Nest*, 1593 (Park's *Heliconia*, vol. II. p. 135):—

"Sweete violets (Loves paradice), that spred
Your gracious odours, which you couched beare
Within *your palie faces*,
Upon the gentle wings of some calme breathing winde,
That plaies amid the plaine," &c.

(? referring to some special kind of sweet violet, as perhaps in *W. T.*).

Again, though the epithet *dim* might be applied to one variety of the hairbell proper (whose flowers are sometimes *white*), it is scarcely applicable either to the bluebell or to the ordinary hairbell. Shakspere speaks of the *azure veins*, that is, the clear, translucent, blue veins, "of heaven's own tinct;" and similarly therefore of *the azured harebell, like thy veins* (v. *Lucr.*, 419; *Cymb.*, II. ii. 22; *Temp.*, v. 43). *Dim*, on the contrary, is applicable to the *pale* primrose: cf. *M. N. D.*, I. i. 215:—

"And in the woods, where often you and I
Upon *faint* primrose beds were wont to lie."

(2) The fact that Shakspere couples the 'azured harebell' with the 'pale primrose'

in *Cymb.* IV. ii. 219 (even assuming him to have written this song) does not involve that we should have them coupled here, else why not have the *violet* or *daffodil*, instead of two summer-flowers, the *marigold* and *larkspur?* Mr Skeat adds on to his note the remark that "The true *hairbell* (so called in modern works, with reference to the slenderness of its stalk) is the *Campanula rotundifolia*, but the name was frequently applied to the *Agraphis nutans*, the wild hyacinth or bluebell; and the latter is probably here intended, both because it is an earlier flower and because the epithet *dim* suits it better." Not "probably," but *certainly*, the wild hyacinth or bluebell (*Hy. non scriptus*) is here to be the meaning, unless we understand the boy to strew flowers which blossom—the *primrose* in March and April, and the *hairbell* (*proper*) in July and August. (See Jenkinson's *Brit. Plants*, pp. 26, 31, ed. 1775.) But though bluebell *must* be the meaning in the *Two Noble Kinsmen* song, it is not so certainly the sense in *Cymbeline*. "While summer lasts," Arviragus will strew Fidele's grave (cf. *Per.*, IV. i. 18); and it is just possible that the four seasons may be symbolized by their respective emblems: pale primrose of spring and early summer; the azured hairbell, reflecting the blue midsummer sky; the leaf (coming forth in May, but Autumn's very type) of eglantine, linking May's sweetness to the "moist rich smell of the rotting leaves" in the late season;—

> "Yea, and furr'd moss besides, when flowers are none,
> To winter-ground thy corse."

Such a succession is both possible and natural, and *may* be signified by the passage. The point is, at all events, open to doubt until it can be shown that Shakspere's age knew not of the *Campanula rotundifolia* as the harebell, but solely denominated *Hyacinthus non scriptus* by that name; certainly, while doubt on this point exists, it takes a good deal of ground from beneath any hypothesis founded on the analogy. (It is *certain* that *harebell* was formerly a common name for the *bluebell*; e. g. see Parkinson, *Paradisus*, p. 122 = *Iacinth* (q. Dr Prior); Jenkinson, *Brit. Plants*, p. 70 = *Hyacinth*; Mackay's *Flora Hibernica*, p. 137 = *Campanula*, p. 286 = *Hy.*; Henfrey's *Elem. Botany*, p. 303 = *Cam.*) But (1) *bells* "makes no sense at all?" This may be objected to on various grounds. e. g. (*a*) if (as Mr Skeat writes to me) "Primrose, first-born child of Ver" = *primula veris*, the cowslip is included under that term, and this is sustained by the mention of *oxlips* afterwards,—"cowslips *wan* that hang the pensive head" may be said to have bells dim; and "a cowslip's bell" in *Temp.*, V. 89, clenches the argument. But (*b*) this "cowslip's bell" suggests another and better explanation, for it shews that Shakspere used the word *bell* = blossom, not confining it to the *campanulaceæ* (as indeed *we* do not when we speak of bluebells), but even applying it to the *primulaceæ*, and apparently deriving the epithet less from the precise form than from the general appearance and bell-like *movements* of the flower.

Similarly Mr Tennyson has "flower-bells," etc.; and Darwin, *Botanic Garden* (IV. 576), "silver bells" (= orange blossoms), "close the timorous floret's golden bell" (of the anemone, tragopogon, and other sensitive plants, III. 460); cf. *Loves of the Plants* (IV. 514), "and each chill Floret clos'd her velvet bell;" (I. 36) "a blossom's bell;" I. 490, etc.

Having vindicated the old reading formally, to some extent at least, does Mr Skeat's assertion receive assent, that "*her bells* makes no sense at all"?

I explain (as Dr Nicholson has also suggested) that the significance of *harbinger* is attracted into the expression *her bells*, and the passage means, bring the Primrose, harbinger that belleth the advent of spring, as a welcome guest is preluded by peals of the "sweet poetry of steeples." (Perhaps the idea was suggested by a recollection of the scene: the bells at Theseus' wedding?) Mr Tennyson (*Adeline*) warrants this idea of the flowers ringing:

"Or when little airs arise,
How the merry bluebell *rings*,
To the mosses underneath?"

I do not insist on all or any of these points as facts *proving* that Mr Skeat is wrong; I merely plead for the old text—do not these few reasons warrant us at least in retaining the old reading "until further notice;" will Mr Skeat still "have no hesitation in this case," and will it still be "astonishing" to him "that no one has thought of" his reading before?

10. *Oxlips*] *Wint. T.*, *l. c.* *M. N. D.*, II. i. 250.

11. *Marigolds on deathbeds blowing*] cf. *Per.*, IV. i. 16:

". . . and marigolds
Shall as a carpet hang upon thy grave
While summer-days do last."

"The peculiarity in the text is that they are 'blowing,' therefore 'growing,' and it is worth enquiry in addition to the parallelism in *Pericles*—which is only parallel as refers to strewing—whether the custom of planting marigolds on graves was common? Looking to the significance of the marigold (see *N. and Q.* s. v.) the custom would be likely to obtain" (Dr Nicholson). Visitors to Bettwys-y-Coed, N. Wales, can see graves planted with many flowers, including (1875) marigolds and "sweet thyme true," in the old churchyard there.

13. *nature's children sweet*] Flowers are called "Nature's lovely children" by Ann Radcliffe, *Mysteries of Udolpho*, c. I.

16. *Not an angel of the air*] This, the reading of all editions, has been objected to by Theobald, who proposed *Augel*, from Ital. *augello*, a bird. However, Dyce's explanation is evidently right: "'bird of the air,' (*angel* in this sense is a Grecism,—ἄγγελος, i. e. *messenger*, being applied to birds of augury. Our early writers frequently use the word as equivalent to bird; so in Massinger and Dekker's *Virgin Martyr*, the Roman eagle is called 'the Roman angel,' Massinger's Works, vol. i. p. 36, ed. Gifford, 1813)." The passage in Massinger—not a close parallel—was first noted by Monck Mason, 1798, and is found in Act II. sc. ii. sp. 17: "the Roman angel's wings shall melt." Closer is this from Ben Jonson's *Sad Shepherd*, II. ii.—"The dear good angel of the spring, the nightingale" (i. e. that bringeth glad tidings of spring). Cf. "And aerie birds like angels ever sing," Barnabe Barnes, *Spiritual Sonnets*, x. I have found no example of the word in this sense in Beaumont and Fletcher, nor does it occur in Shakspere. "Angel refers to birds who would be likened to the good spirits or angels, exclusive of the birds of prey and ill-omen who rather represented the angels who had fallen" (Dr Nicholson). Cf. *Iliad*, XXIV. 202 (Mr Skeat).

19. *The crow*] References *selected* from Schmidt's *Shakesp. Lex.* show how ill-omened the crow was held to be :—*Sonn.*, lxx. ; *M. N. D.*, II. i. 97 ; *W. T.*, III. ii. 192 ; *H.5.*, II. i. 91 ; IV. ii. 51 ; 2 *H.6.*, IV. x. 90 ; V. ii. 11 ; *Troil.*, IV. ii. 9 ; *Cymb.*, III. i. 83 ; V. iii. 93.

slanderous cuckoo] The slander of the "cukkow ever unkinde" (Chaucer, *Assemb. F.*, 358) is explained in *L. L. L.*, V. ii. 908. See too "The Cuckoo" in *Love-Poems and Humorous Ones*, Ballad Soc. 1874, p. 18. Cf. *Epistolæ Ho-Elianæ*, p. 462, ed. 1688 (vol. IV. let. xix.).

20. *Boding raven*] cf. *Troil.*, V. ii. 191 ; *Oth.*, IV. i. 22,—"the raven o'er th' infected house, Boding to all." The night-raven (as Dyce shows) is a different bird, though of similar omen :

"and the night raven,
Which doth use for to call
Men to death's haven."—(*Robin Goodfellow, his Mad Pranks and Merry Jests*, Qo, black-letter, 1628. q. Beloe, *Anecd.* I. 275.)

This latter is the "night-crow" mentioned in 3 *H.6.*, V. vi 45. Lt.-Col. Cunningham has noted that Cavendish, in the life of Wolsey, tells us the Cardinal used to call Anne Bullen the "night-crow."

20. *chough hoar*] Qo *Clough hee ;* F2 *Clough he*, ed. 1711, *Clough he ;* Seward, etc., *chough hoar*. "There can be no reason to doubt therefore of our having got the true substantive; for *He* we must have an adjective that suits the *Chough*, and also rhimes to *nor ; hoar* will do both, the *Chough* having grayish feathers on his head, from whence Shakespeare calls him the *russet-pated chough*" (*M. N. D.*, III. ii. 21). But *russet-pated*, as Prof. Newton points out (in Mr Skeat's ed.), is really russet-patted = *à pattes rousses* (cf. for the single *t* the ordinary spelling of *twinned, twined*, etc.) ; and the rhyme is questionable. See Dyce's Glossary, Rolfe's n. on *Temp.* II. i. 266, and Mr Skeat's note here. Charles Lamb (Lieut.-Col. Cunningham kindly informed me) "considered that *cuckoo* and *chough* rhymed, and altered his copy accordingly,

'The crow, the slanderous cuckoo,
The boding raven nor the chough,
Nor chatt'ring pie.'"

The pronunciation *choo* (still, I believe, to be heard in the north of England) is no objection, as the word comes from A.S. *ceo* (Skeat), and *enow, enough*, give us a parallel ; though *chuff* (v. Nares) must have been more usual. Lamb's mode of complete excision seems even preferable to Seward's very feeble bit of tinkering. For a most fatal objection to the arrangement *chough hoar* exists in the fact that *hoar* is a purely descriptive epithet, and utterly devoid of any symbolic bearing, while all the rest have some reference to the requirements of the case. Assuredly, if Seward's conjecture give the original reading, Shakspere never wrote the song. It is true that *chough* was probably a colloquial name for *jack-daw ;* nearly all the passages in Shakspere would bear such an interpretation ; and even here, as betokening dishonesty, it might perhaps be admitted. Besides, the name *chough* in this sense cannot be considered peculiar to Shakspere, for what lover of the sainted bird of Rheims can fail to identify him here :—

"The owle eke, that of dethe the bode bryngeth,

. . . . . .

The thefe the choghe, and eke the janglynge pye."

Chauc. *Assemb. F.*, ll. 343—345.

(Cf. . . . "like the foolish *chough*, which loves to steal money only to hide it." Cowley, *Essays*, 7. *Of Avarice*, p. 127, sig. U, u. u. 4. ed. 1684.) Probably the name *choo*, *ceo*, was once used of the whole class: have we not got the original word still in *caw*, *caw*?

Dr Nicholson warns us against confining "colloquial names to scientific species," the more so as the former were often variously applied in different parts. "Palsgrave (Halliwell, *Arch. Dict.*) gives '*choughe*, a yong crowe, *corneille*;' and Cotgrave under the similar French *Chouëtte* has not only chough, cadesse, daw, jackdaw, but the little horn owle (a thievish night-bird) as well. Hence it does not follow that the *chough* of Dover Cliff is the jackdaw, because Shakspere chooses to call (perhaps some special) chough *russet-pated* in *M. N. D.* If I speak of a red-legged partridge, is it to be said that I am speaking of that species whenever I mention the word partridge, and is this to be proved of me by quoting my red-legged partridge?" Gilbert White tells us that "Cornish choughs abound, and breed on all the cliffs of the Sussex coast;" a fact which confirms Dr Nicholson's defence of the *Lear* passage.

21. *chatt'ring pie*] cf. 3 *H.6.*, V. vi. 46-7:

"The raven rooked her on the chimney's top,
And chattering pies in dismal discords sung."

22. *Bride-house*] cf. *Taming of A Shrew* (ed. 1844. Sh. Soc.), p. 23:

"*Boy.* Why come man, we shall have good cheere
Anon at the bride house, for your maisters gone to
Church to be married alreadie, and thears
Such cheere as passeth.
San. O brave, I would I had eate no meate this week
For I have never a corner left in my bellie
To put a venison pastie in," etc.

Enter 3. *Queens*] Sidney Walker (*Crit. Exam. of the Text of Sh.* 1860, III. 340) asks: "Is the Epithalamium broken off by the entrance of the Queens? It seems unfinished; and it is more natural I think it should be interrupted. So of Paris's speech at the tomb, *Romeo and Juliet*, V. iii."

The entire introduction illustrates Shakspere's directness and clearness in putting us in possession of the "exact state of affairs at the opening of the play, without any circumlocution or long-winded harangues, but naturally and dramatically" (Hickson, *N. S. S. Tr.*, p. 30*). The procession and song are only inserted for this purpose, and we quickly enter on the dramatised *Knightes Tale*. The chief Chaucer parallels to this Act are: Sc. i. cf. ll. 35—106; Sc. iii. cf. ll. 107—116; Sc. iv. cf. ll. 117—132, 143—171; Sc. v. cf. ll. 133—142 (Aldine Chaucer, vol. II. ed. 1866).

33/34. *book of trespasses*] This form of speech was very common in Sh.'s day: cf. "the book of virtue," *W. T.*, "the book of life," *R* 2., "the devil's book," 2 *H.*4., "book of memory," 1 *H.*6., "Jove's own book," "the book of

his good acts," *Cor.*, etc. Speaking of this passage, Spalding (p. 29) observes: "These latter lines (29/30-35) are of a character which is perfectly and singularly Shakespeare's. The shade of gravity which so usually darkens his poetry, is often heightened to the most solemn seriousness. The religious thought presented here is most alien from Fletcher's turn of thought.—His energy, sometimes confined within due limits, often betrays him into harshness; and his liking for familiarity of imagery and expression sometimes makes him careless though both should be coarse, a fault which we find here, and of which Fletcher is never guilty."

40/43. *who endure*] Qo *endured*, F2 *endur'd*, as in later edd. Monck Mason proposed the reading I (following Dyce and Skeat) have adopted, *who endure*, "as they were still in that situation" (*Comments on the Plays of B. and F.*, &c. By the Right Hon. J. Monck Mason, 1798). *endure* is also, Dr Nicholson has noted, the more dramatic form, and was probably that used by the authors. Cf. 'If he i'th' blood-siz'd field lay swoln.'

41/44. *beakes of ravens*, &c.] cf. *Jul. Cæs.*, V. i.:

> "And in their steads do *ravens, crows, and kites*,
> Fly o'er our heads, and downward look on us,
> As we were sickly prey."

Tallents is the usual spelling in old books.

45/48. *eye of holy Phœbus*] cf. *H.5.*, IV. i. 290: "Sweats in the eye of Phœbus" (Skeat).

48/51. *Thou purger of the earth*] Spalding, *Letter*, p. 30, calls attention to this form of speech, and adds: "Verbal names expressing the agent occur, it is true, in Fletcher and others, but they are in an especial manner frequent with Shakspere, who invents them to preserve his brevity, and always applies them with great force and quaintness." *Purgers, Jul. Cæs.*, II. i. 180.

47/50. *duke*] "a leader, a general, a commander (Lat. *Dux*)." This explan. (Dyce's and *Var. Sh.* on *M. N. D.*, I. i. p. 177) suits the wide application of the word better than Dr Schmidt's. Cf. "Theseus, our renowned duke," *M. N. D.*, I. i. 19 (not in Schmidt).

50/53. *chapel them*] See Dr Abbott's *Sh. Gr.*, § 290. This word, and "to *urn* their ashes," Spalding italicises as instances "of those bold coinages of words, forced on a mind for whose force of conception common terms were too weak" (p. 30).

56/59. *transported*] rapt. Cf. l. 188/209.

59/62. *vengeance and revenge*] These words are similarly coupled in *Rich.2.*, IV. i. 66: "shall render vengeance and revenge:" apparently to intensify the threat.

62/63. *Cápanéus*] Chaucer's pronunciation of the word—"Was whilome wyf to Kyng Capáneús"—though different from this, is still quadrisyllabic. Spalding (I think without sufficient grounds) says: "Probably Fletcher would not have committed this false quantity."

63/66. *Mars's altar*] Qo *Marsis*, disyll. cf. *Tr. and Cress.*, II. i. 58; IV. v. 177, 255, etc. *The Lover's Progress*, II. iii. Peele's *Polyhymnia*, ix.

65/68. *spread her.*] Seward stupidly notes: "The Reader will see that *her* is prejudicial to the Sense and Measure, and to be discarded." The construction is simplified, and the pause softened, by *her* [sc. *mantle*].

67/70. *our kinsman*] See North's *Plutarch*, ed. Skeat, p. 279 to p. 290.

69/72. *nemean.*] Cf. *Hml.*, I. iv. 83, *L. L. L.*, IV. i. 90. There is a similar reference to "Alcides, that master'd monsters," in (Beaumont's part of) *Four Plays, Tr. of Honour*, sc. ii. Hercules, disyll. "Ercles."

75/78. *undertaker*] Dyce (quoting Ritson) explains to be "one who undertakes or takes up the quarrel or business of another." Cf. *Tw. N.*, III. iv. 350, *Lover's Progress*, I. i., and see a good note in Skeat's ed. p. 101.

91/96. *for The tenour of thy speech*] Seward ("rightly perhaps," Dyce) changed the passage to: "a Servant to The Tenor of thy Speech" (O. Edd. *the speech*). *Servant* (as in Philaster, III. ii., *Knight of Malta*, III. ii., *Hazl. Dodsl.*, VII. 489, and often in Sh.), the correlative of *Mistress*, was applied not merely to gentlemen by themselves, but was a regular term of address from the ladies to whom they made their court v. Schmidt. s. v. cf. *The Phœnix Nest*, 1593 (Park, *Heliconia*, II. p. 113): "Mistress and Servant, titles of mischance," *ib.* p. 117: "Mistress this grace unto your servant give." "A Lady Forsaken, complaynneth" (in *The Paradise of Daintie Devices*, xxii.) of her lover: "Yet since his servant I became, most like a bondman have I beene," shewing still further the special significance of the word.

99/103. *a dove's motion*] cf. *Lucrece*, 457: "Like to a new-kill'd bird she trembling lies."

100/104. *blood-siz'd*] *Hml.*, II. ii. 484: "o'er-sized with coagulate gore."

108/114. *uncandied*] This word does not occur elsewhere in Sh., though we have *candy* (to become hard) in *Temp.*, II. i. 279, and *Tim.*, IV. iii. 226; and *discandy, Ant. and Cleop.*, III. xiii. 165, and IV. xii. 22.

112/120. *there through my tears*] This, the reading of the old Edd., was changed by Seward and Sympson into *here*, etc., as the queen is supposed to be pointing to her heart! "But though she speaks of her heart afterwards, she alludes in this place to her eyes, which she compares to pebbles viewed through a glassy stream; a description which would not apply to her heart."—Monck Mason. Dr Nicholson notes also that the change is to the plural *'em*, "either because she is thinking of her eyes as ostents of her grief, or what is much the same, though not perhaps in such accord with the English of the day, because she is thinking of the grief in either eye, and therefore *griefs*."

117/125. *lead his line*] weight as with lead.

118/127. *Extremity, that sharpens sundry wits, Makes me a fool*] cf. *The Honest Man's Fortune*, III. i.:—

"Cunning Calamity,
That others' gross wits uses to refine,
When I most need it, dulls the edge of mine."

Who has here said in 19 words what Sh. says better in 9? *The Hon. M. Fortune* was acted in 1613, and perhaps written not long after the 2 *N. K.* had its first run at the theatre. Dyce considers Beaumont to have shared the authorship with Fletcher, and Professor Ward (*Hist. Eng. Dram. Lit.*, II. 189) hesitatingly expresses the same view. But the Rev. F. G. Fleay (*N. S. S Trans.*, pt. I. p. 51) considers it to have been written by Fletcher "and Anon."*

* P.S. Mr Fleay's new *Sh. Manual* does not add to my knowledge of his views on the authorship of this play, as on p. 151 he ascribes it to "F. and Anon.," but on p. 93 to "B. and F." (20/5/76).

I regret very much that Mr Fleay's tables,* by not containing the total number of verse-lines in the plays tabulated, do not enable me to say if the following proportions are those generally found in Beaumont's verse. In Act III. sc. i. of the *Hon. M. F.* we have 168 verse-lines, 56 of which have double-endings, or exactly 1 in 3: and 10 rhyme-lines, or 2 in 16·8. These proportions shew plainly that the poem at end "Upon the Honest Man's Fortune, by Mr John Fletcher" is no evidence of *single* authorship, as Fletcher's average of double-endings is about 1 in 2, or even higher, and as this title really means that *the lines* "Upon An Honest Man's Fortune" *are by* Mr John Fletcher. The number of rhyme-lines looks like Beaumont, and the verse often dips into prose for a few speeches and then rises again "prepared for longer flight,"—a characteristic of his manner. Again, the turns of thought and expression seem (to me) quite like e. g. those in the non-Fletcherian part of the *Woman-Hater;* if (as Mr Fleay thinks) Beaumont had part in this latter, I can see no reason (metrical tables being absent) for departing from Dyce's opinion on the authorship of the *Honest Man's Fortune.* Probably then it was Beaumont who has thus borrowed this striking expression.

123 132. *the ground-piece*] The general sense is:—"If you were merely a painter's dull, lifeless, pictured-surface I would buy you, you exhibit such heart-deep grief, to teach me to know a genuine case of sorrow when I might meet it: but as you are much more—a very woman like myself,—your distress (which *is* heart-deep) shines so strongly upon my heart that it shall make a return-impression upon my brother's, and cause him to pity you as I do." Emilia means that the Queen's is a presentation of sorrow, and not a representation merely. Heart sorrow, not face sorrow. With this passage we may cf. *Hml.*, IV. vii. 108:—

> "Laertes, was your father dear to you,
> Or are you but the painting of a sorrow,
> A face without a heart?"

Webster, *The Devil's Law Case*, I. i.:—

> . . . . "But indeed,
> If ever I would have mine drawn to the life,
> I would have a painter steal it at such time
> I were devoutly kneeling at my prayers:
> There is then a heavenly beauty in 't, *the soul*
> *Moves in the superficies.*"

And especially, *Lucrece*, ll. 1366—1582. *Face* was the regular word for a work of art, picture or statue (v. Schmidt, s. v. and for its use in composition, cf. Webster, *Vitt. Cor.* 2d-last sp.—"I limned this night-piece, and it was my best").

The precise signification of *ground* is not so clear. It may (1) be taken in the general sense of *surface*, and *ground-piece* = pictured as distinguished from sculptured work, superficial seeming. Or (2) *ground* in the sense of foundation (cf. *ground-work*), and *ground-piece* = model, subject matter. Or (3) *ground* may

* . . . "some of the particulars being of that impressive order of which the significance is entirely hidden, like a statistical amount without a standard of comparison, but with a note of exclamation at the end."—*Middlemarch*, p. 327, one vol.

mean principal, main, chief; and *ground-piece* = master-piece, *chef d'œuvre*. Or (4) in the technical sense of foil, dull "ground" of a picture, as contrasted with the glare and prominence of her sorrow. Compare Ger. *Grund*, *Grundriss*, *Grundstück*, etc. In any case the general sense is the same; *seeming* and *being* are contrasted. Read *The Winter's Tale*, V. iii., if you cannot realise how the soul may be wrought by the *instruction* of a "poor image."

The word *ground-piece* does not occur elsewhere in Shakspere, nor in Beaumont and Fl.; however, none of the editors, Mr Skeat excepted, have vouchsafed to notice it. Mr Skeat explains: "(perhaps) a study for a picture, a sketch." With the Shakspere-like tone of the passage, we may contrast somewhat similar scenes in the *Maid's Tragedy*, II. ii., and *The Lover's Progress*, IV. iv.

139/149. *asprays*] cf. *Coriol.*, IV. vii. 36, and see Staunton's n. Dyce refers to Yarrell's *British Birds*, I. 25; and Nares (in addition to the above instances) quotes from Drayton, *Polyolb.* Song xxv. :—

"The osprey, oft here seen, though seldom here it breeds,
Which over them the fish no sooner do espy,
But betwixt him and them by an antipathy,
Turning their bellies up as though their death they saw,
They at his pleasure lie, to stuff his gluttonous maw."

Messrs Wright and Halliwell (whose ed. of *Nares* I have used) add: "Chapman (Hom. *Il.* xviii., infin.) calls it the *osspringer*." See Halliwell, *Arch. Dict.*, s. v. *Aspere*.

143/155. *drams, precipitance*] Seward and Sympson placed a comma between these words in 1750, since when Editors have vied in discovering recondite significations for the word *precipitance*. e. g. the Edd. 1778 think it means "the unhappy precipitation of suicides, in getting rid of their lives." However, the Queen is here enumerating the various agents or means of suicide, viz., hanging, stabbing, poison, and ("leaping down precipices," Seward; "the act of precipitation," Mason; "precipitation from heights," Weber; "the act of throwing one's-self down a precipice," Dyce.) *Precipitance* does not occur elsewhere in Sh.; but Dyce's explanation is confirmed by *H.*8, V. i. 140 (? Fl.); *Lear*, IV. vi. 50. (*Coriol.* III. ii. 4, precipitation, "the steep Tarpeian death," i. e. being thrown, not self-throwing.) Generally, Sh. includes *drowning* in his lists of suicidal agencies, and possibly Mason's explanation, as most inclusive, may be the right one. See note on III. ii. 29. Knight (followed by Mr Skeat) reads "Cords', knives', drams' precipitance;" with the meaning "headlong haste, desperate rashness" (Skeat).

145/157. *humaine*] "*Humane* (such invariably is the spelling of O. Edd., never *human*); the accent is always on the first syllable, even in *Wint.*, III. ii. 166." Dr Schmidt. Cf. l. 234/261 of this scene.

147/160. *visitating*] "*Visiting* [*Ant. and Cl.*, IV. xv. 68] and *visitating*, inspecting, surveying."—Dyce. Sidney Walker on *Temp.*, I. ii., "We'll visit Caliban, my slave," notes, "i. e. look after him," and refers to this passage. *Visitation* is a common word in Sh. in the sense of *Visit*.

150/162. *I will give you comfort, To give your dead lords graves*] *To give*, i. e. *by giving*, one of the commonest constructions in Shakspere. Cf. *to be* = *by being*, infra, III. i. 25; *Night Walker*, III. iii.; *Faithful Friends*, I. i., etc. Dr Abbott

(quoting nearly thirty examples of this "gerundive use of the infinitive," *Sh. Gr.*, § 356) explains it thus:—"*To* was originally used not with the infinitive but with the gerund in *-e*, and, like the Latin '*ad*' with the gerund, denoted a purpose. Thus '*to* love' was originally '*to* lovene,' i. e. '*to* (or *toward*) loving' (ad amandum). Gradually, as *to* superseded the proper infinitival inflection, *to* was used in other and more indefinite senses, 'for,' 'about,' 'in,' 'as regards,' and, in a word, for any form of the gerund as well as for the infinitive." Truly Monck Mason went parlously nigh the Still Lion when he wrote: "The words *will* in the first line, and *to* in the last, appear to have been erroneously transposed. The passage must originally have run thus:—

'And I, *to* give you comfort,
Will give your dead lords graves.'"

But what would Dr Ingleby say of this?—"As both the Sense and Measure are somewhat deficient, there is reason to suspect a Part of the Sentence dropt, perhaps somewhat like the following might have been the Original:—

But I will give you Comfort, and engage
Myself and Pow'rs to give your dead Lords Graves.'"

(I had written thus much some months before Mr Skeat's edition appeared, and it was with no little surprise I found that Mr Skeat had accepted Mr Seward's ingenious conjecture.) Weber agrees with Seward "that some omission has probably taken place, but cannot assent to Mason's thinking an amendment necessary." Sidney Walker suggests a good arrangement of the lines which (with Dyce) I have adopted, merely omitting *now* (gratuitously inserted by Seward) from "And that work [now] Presents," etc. Dyce and Skeat adopt Seward's insertion of *now*, the former however placing it between brackets in his early ed. and omitting it entirely in edd. '67, '76.

155/168. *with it's own*] *Its* (gen. spelt *it's*) is found ten times in Fol. 1623. I have noted over thirty instances in Darley's (i. e. Weber's) Beaumont and Fletcher, but cannot say whether there are so many in the old edd. As in Sh., the word will be found two or three times in a single scene, and then not for whole plays (e. g. thrice in *Beggar's Bush*, II. iii.). *Its* occurs again, I. ii. 65/72.

157/172. *Wrinching*] Of course "corrected in 1750." The old spelling is probably phonetic, and I find the folio reading (also noticed by Dyce) *Henry VIII.*, I. i. 167, to be:—

"and like a glasse
Did breake i' th' wrenching."

(Cf. *rinch*, in *The optick glasse of humors*, 1607, fo. 2.—Dr Ingleby.) This pronunciation is still heard in parts of Ireland. Seward compares *Lear*, IV. iii.

159/174. *And his army full*] Sidney Walker quotes these lines as one with the preceding speech:

"Now you may take him
Drunk with his victory, *and his* army full
Of bread and sloth."

Simply noting "*And's*," and adding V. iii. 44/55,

"Are bedfellows *in his* visage. Palamon
Has a most menacing aspect;" etc., with the note "*In's*."

167/184. *Let us be widows to our woes*] Hickson illustrates Shakspere's "certain boldness of metaphor, carried sometimes to that extreme that it requires a considerable effort of the understanding to follow it," by quoting these lines. I confess I do not see the meaning at all clearly; it seems to be: "Let us be widows to our woes, as well as to our husbands; for as Creon has left our dead lords unburied, so our woes have been left unburied by Theseus." I only throw out this as the best explanation I can attempt; and as Seward's may appear clearer to my readers than it does to me, I add it. "Let us continue still in the most distress'd Widow-hood by the continuance of our Woes. The expression tho' not quite clear, will give this Sense which is certainly a fine one; and in such Writers as our Authors we must not always expect that Perspicuity as we meet with in Poems of less Depth. For this reason I cannot admit a Conjecture of Mr *Sympson*, tho' . . . it is undoubtedly an ingenious one.

Let us be wedded *to our woes.*"

177/197. *Jove from a synod*] The regular word in Sh. for an assembly of the Gods: *A. Y. L.*, III. ii. 158; *Cor.*, V. ii. 74; *Hml.*, II. ii. 516; *Ant. and Cl.*, III. x. 5; *Cymb.*, V. iv. 89. Cf. *B.* and *F.*, *The Prophetess*, III. iii.: "the synod of the gods."

179/199. *twinning cherries*] Qo *twyning*, F2 and ed. 1711, *twining*. Altered by Theobald. See Note, II. i. 64/70. So in *Wint. T.*, I. ii. 67, "We were as twyn'd Lambs," is the Fol. reading (Schmidt), and Cleveland spells *twinn'd* with one *n* (*Works*, ed. 1687). Shaksp. does not use the word *twinning* of lips elsewhere; B. and F. have it, *Philaster*, II. ii. (Fol. 1679: *twin'd cherries*, cf. ib. IV. iii.), and *Night Walker*, III. vi. (Fol. 1679: *two twinn'd cherries*). And cf. *Gesta Grayorum* (Nicholls, *Progresses of Q. Elizabeth*, vol. II. p. 70):

"Musicke is the soule of Measure, speeding both in equall grace,
Twines are they begot of pleasure, when she wishly numbred space."

180/200. *tasteful*] Not elsewhere in Sh.

183/203. *Mars spurn his drum*] Mars' drum is mentioned twice again, V. i. 63 and V. i. 86. Sidney Walker, on *Ven. and Adon.*, xviii. (Mars . . . "scorning his churlish drum"), notes "giving Mars a drum instead of the classical trumpet," and refers here and to *All's Well*, III. iii. 11. But Mars' drum is frequently alluded to by the other writers of the time, e. g. several times by G. Peele.

210/234. *For success, &c.*] Alexandrine.

212/236. *Follow your soldier. As before, hence you*] Mason. Qo to ed. 1778, *Follow your Soldier* (*as before*) *hence you.* "The sense of this passage is obscured by the parenthesis and false pointing: it should stand thus— . . . [as in the text] . . . The first three words are addressed to the Queens; the remainder to Arbesius [*sic*], whom he had before desired to draw out troops for the enterprize."—Monck Mason. Weber quotes this note, and spells *Arbesius* in the direction [*Exit* ARBESIUS], but rightly in the text.

213/237. *Aulis*] Theobald. O. Edd. *Anly*. Theobald proposed *Aulis*, which Seward believes to be "the true Word," although "it would indeed be more convincing were there a River of that Name," and "perhaps *Banks* may be also a Corruption; it might have been *At the Gates*, or *at the Port*, or *at the*

Back of Aulis." But *bank*, as Mr Skeat has noted, is applied by Sh. to the sea-margin in 1 *H.4.*, III. i. 45; and (Schmidt enables me to add) in *Sonn.*, lvi. 11; 2 *H.6.*, III. ii. 83; *R.3.*, IV. iv. 525; and *sea-bank*, *M. of V.*, V. 11; *Oth.*, IV. i. 138. The reading *Aulis* is probably right; Seward's geographical objection ("very far-fetched and ridiculous," in Weber's opinion) is certainly of very little weight. It is a curious coincidence that in Peele's *Battle of Alcazar*, III. iii., "Lying for want of wind in Aulis' gulf," the Qo reads *Aldest*. Cf. "Aulis' strand," Peele, *Tale of Troy*. Heath proposed to read "Ilisse" for the river Ilissus (Dyce). Dr Ingleby suggests that we should merely invert the *n* to give us *Auly*. But *is* for *y* would have been a very likely mistake for a reader of Elizabethan handwriting to make. Cf. n. III. vi. 144 183.

216/240.] Explaining the fact of a standing army.

217/241. *stamp. . . current. . . token*] Seward notes that the sense is equivocal, referring to the currency of coin and also "to his Haste."

223/248. *The feast's solemnity Shall want till your return*] Edd. 1750, *wait*, which Sidney Walker thinks is the true reading. All other texts, *want*, which seems genuine, "signifying, the celebration of the nuptials should remain incomplete till his return, as Pirithous had rather accompany Theseus than stay behind to be his proxy, as the latter desires" (Edd. 1778). *Solemnity* is here used in the second sense given by Dr Schmidt: "awful grandeur, stateliness, dignity," and not in the first and commoner one: "ceremony performed (especially of the celebration of nuptials, cf. *solemn*)," v. Schmidt, s. v.; Dryden, Globe ed. p. 97; and Furness, *Variorum Macbeth*, III. vi. 8.

233/260. *being sensually subdued*] cf. *A King and No King*, IV. iv.:

> "Know that I have lost,
> The only difference betwixt man and beast,
> My reason."

Scene 2.

Ascribed to Shakspere and Fletcher. That Spalding had a sense of some incongruity may be inferred from his criticism:—"The scene, though not lofty in tone, does not want interest, and contains some extremely original illustrations." Hickson, after a review to which I need only refer (p. 36*) concludes: "We think that either Shakspere and Fletcher wrote the scene in conjunction, or that it was originally written by Fletcher, and afterwards revised and partially rewritten by Shakspere. From the entrance of Valerius, however, it appears to be entirely by the latter." (Does it not therefore appear more likely that the view put forward by Spalding, and upheld by Messrs Dyce, Skeat, and Swinburne,—that Shakspere was the first sketcher of the piece, Fletcher the "padder;" that the play is "gilt o'er-dusted," rather than "dust that is a little gilt,"—gives after all the true explanation of the mystery? Speculation on this point, however, must to a very great extent depend upon conjecture and individual opinion, founded on certain modes of regarding the work.) Compare with the scene, *The Captain*, II. i., and *The Double Marriage*, II. iii. (and with this, II. ii. of the present play).

16/17. *Martialist*] Not elsewhere in Sh.; B. and F. have it twice, *A King*

and No King, II. ii.; and *The Laws of Candy*, V. i. Cf. *Spanish Tragedy*, I. pp. 8, 9. (Hazlitt's Dodsley, vol. v.) See Hickson on this speech, p. 36*.

18/20. *flurted*] *flurt-gills* occurs once in Sh., *flurt* never. Nares, quoting one instance (from Peele's *Old Wives Tale*, 1595) has "Flurting, Scorning?" Examples of the words *flurt* and *flirt* may be found in B. and F. *The Pilgrim*, I i.: "I'll not be fool'd, nor flurted!" *Rule a Wife*, III. v.: "a flirted fool." *Span. Curate*, V. ii., "flirts" = tricks. Cf. also *Hudibras*, I. 450; Chapman, *May Day*, II. iii.: "If you think good, you may flirt away again as soon as you see him" (ed. Shepherd, p. 282 *b*). Hazl. Dodsl. vii. 295 (v. n.): "Mistress Flirt—yea, foul strumpet, Light-a-love, short-heels." Mr Seward, pref. B. and F., p. lix., ed. 1750, says . . "it is still the fashion to flurt at the names of *Critic* and *Commentator*, and almost to treat the very science with derision." "To flirt a fan" is still a common expression, and Dr Nicholson gives me the following lesson on *flirtation*:—"Though a *flirt* in our sense, and in the much stronger Elizabethan sense, was probably of the same origin with *flurt* (scorn), yet they branched off sufficiently to be considered two words. The original meaning seems (as rightly given by Richardson) to be *to toss*. To *flirt* or *flurt* water by an action of the finger and thumb is still in use; and from this action—still a disdainful movement in common use—it came to signify to scorn, jeer, or cast a disdainful joke upon. That it arose thus or from any other casting, just as we have the metaphoric phrase of "casting mud on one," is shewn by quotations from Udall and Milton in Richardson, the very happy and idiomatic use of it in Quarles, given by Halliwell and Wright in Nares, as by "flurted fool" in B. and F. Commentators on Sh. have I think erred in giving *flurt* in *flurt-gill*, *R. and J.*, II. iv., the mere sense of *flirt*—a woman of light behaviour. *Gill-flirt* about 1700 seems to have had that meaning, but if one looks well into what the Nurse meant, and compares it with B. and F. *flurt-gillian*, it will be evident that she means 'I am none of your light wenches, that you can jeer and flout.'" That the word denoted any quick tossing movement, is shewn from the reference to Hudibras above:

> "His draggling Tail hung in the Dirt,
> Which on his Rider he wou'd flurt."
>
> Ed. Z. Grey, Pt. I. c. i. l. 450.

The Rev. A. S. Palmer has given ("Leaves from a Word-hunter's Notebook," pp. 33–40) reasons for believing that these are but secondary meanings of the word, and that it is originally "nothing else but a slightly contracted form of the French *fleureter* (from *fleur*), to go a-flowering, or, as old Cotgrave gives it in his dictionary (1660), 'Fleureter, *lightly to pass over; only to touch a thing in going by it* (*metaphorically from the little Bee's nimble skipping from flower to flower as she feeds*);' and so the cognate word in Spanish, *florear*, means 'to dally with, to trifle' (Stevens, 1706)." See the entire note.

24/25. *purge For her repletion*] *For*, against, as a remedy for. "*For* (in opposition to): hence 'to prevent.'" Abbott, *Sh. Gr.*, § 154. *Repletion* not elsewhere found in Sh.

24/25. *retain*] i. e. employ, take into service, as in *Henry VIII*, I. ii. 192. Cf. *retainer*, a person so retained. Heath proposed *reclaim*; Mr Skeat "would

rather read *regain;* at any rate that is the sense intended." (But then, would not *regain anew* be the same as saying *gain anew anew?*)

41/45. *As they are here, were to be strangers, and such things to be, mere monsters*] Mason first placed the comma after *here*, the O. Edd. put it after *are*. The second line has no comma after *to be* in any preceding edition. I am indebted to Dr Nicholson for the reading and explanation:—"It does not matter to the sense whether we punctuate *are, here* or *are here*, but the latter seems to me more idiomatic and rhythmical, and in such things the authority of the old editions is no authority. But Weber's explanation of the rest is quite incorrect, and the true sense requires a comma, as I have placed it, after *be*. 'Not to be as they are,' says Arcite, 'were to be strangers, and to be such things [as they are] [were to be] mere monsters.' The form of thought and expression is as in a previous passage:

. . . for not to swim, &c.
. . . and to follow, &c.

I am surprised that Dyce, with his great knowledge of Elizabethan English, did not see this." The note in Weber (which Mr Skeat quotes) is: "Arcite says, 'If we were not exactly as they are, we should be here (in Thebes) strangers, and such things as would be considered mere, that is, absolute, monsters, or things out of the common track of human customs.'"

46/51. *Where there is faith*] i. e. self-reliance.

51/56. *haply so long untill*] Sidney Walker queries "haply so long *till*." With the double sense, cf. *Cymb.*, III. iii. 21-6.

61/66. *a plantain*] Qo *plantin*. F2 *plantain*. The word is spelt *Plantan* in Fol. 1623, being found in *L. L. L.*, III. i. 74, and *Rom. and Jul.*, I. ii. 52. "The leaves of the plantain (the herb so called,—*plantago major*,—not the tree) were supposed to have great efficacy in healing wounds, stanching blood, &c."—Dyce. See *A Physical Directory*, by Nich. Culpeper, 3rd ed. Lond. 1651, p. 24, a: . . . "Outwardly it cleers the sight, takes away inflamations, Scabs, Itch, the Shingles, and all spreading sores, and is as wholesome a Herb as can grow about a house."

63/71-72.] This passage in the O. Edd. reads:—(Qo)

A most unbounded Tyrant, whose successes
Makes heaven unfeard, and villany assured
Beyond its power: there's nothing almost puts
Faith in a feavour, &c.

And this was altered in 1750 (followed by Mason and Weber) to:

Make Heaven unfear'd, and Villany assur'd
Beyond its Pow'r there's Nothing; almost puts, &c.

Seward explaining: "The Successes of the Tyrant makes Heav'n unfear'd, and Villany assur'd that nothing is beyond its Pow'r; which almost staggers the Faith of good Men, and makes them think that Chance, and not a just Providence, governs the World." Notice that Seward makes the very "mistake" he corrects: *successes makes*. But in fact it is only ignorance of Shaksperian usage that has led editors to admit any change in either the noun or the verb here. See Abbott's *Sh. Gr.*, § 333, for an accurate statement of the case. Edd. 1778 offer

an explanation "which can satisfy no one, and renders the rest of the sentence entirely devoid of meaning" (Weber).

Whose successes
Make Heav'n unfear'd, and villainy assur'd,
Beyond its power; there's nothing almost puts
Faith in a fever, &c.

The "first line and half" of which "plainly signifies, that '*Creon's* success diminishes our fear of the gods, by making us suppose that guilt can oppose their power, and defend itself from their justice.'—ITS *power* refers to *Heav'n*, not to *villainy*. The next sentence a pears to be incomplete, probably by a casual omission, or possibly on purpose broken off abruptly; if the latter, there should be a dash after *voluble chance*" (which *dash* the Edd. accordingly plant in their text). Heath and Knight read *success*. Mr Skeat reads:

Make Heaven unfear'd, and villainy assur'd,
Beyond its power there's nothing: &c.

But—not to take exception to *make*—why should there be a comma after *assur'd? Its*, v. Trench, *Eng. Past and Pres.*, p. 126 (3rd ed.).

67/74. *Volúble*] Not so accented elsewhere in Shakspere (who always uses it of discourse = fluent). *véluble*, *L. L. L.*, II. i. 96; *Errors*, II. i. 92. However, we can never infer accent safely from the initial foot of English blank-verse. In *Par. Lost*, IV. 594, Milton has *volúbil* in the classical sense, as here. For the formation, cf. *debile*, *Cor.*, I. ix.

70/77. *And what they win in 't, boot and glory; one*] Daniel Qo, *boot and glory on That feares*, &c. T. C. D. Qo and F2 place a semicolon after *on;* Seward reads *boot and glory too;* which all modern editors have accepted. Dr Nicholson thinks it "more after the old style to read: *And what they win in 't, boots and glories on*. This seems to me like one of the fuller sentences which Shakspere in his later writings affected, for besides the general meaning that he appropriated all and made their renown his, the words are so chosen as to convey this, that he seized on all, their material boot and their material glory, and also that tyrant-like he gloried in his act of appropriation." But Dr J. K. Ingram has suggested what only needed suggesting to be admitted the right reading:—". . . But is it not likely that the reading in the old edition [Daniel Qo] is right, wanting only a stop? *boot and glory; on That fears not*, etc. *on*, as usual, representing our *one*." For this spelling of *one*, cf. I. iii. 85, Qo: *humd on From*, &c., and *Love's L. L.*, Booth's reprint F1, p. 133. See Collier's n. *Mach.*, II. ii. 63, Furness, p. 107. Moreover, the word is vulgarly pronounced *wan* in Ireland at the present day; this would explain the phonetic spelling (*wan*, *won*, '*on*) *on;* as the English (*one*, *wun*) '*un*.

72/79. *sibbe*] akin.

79/81. *in blood, unless in quality*] not in *kin*, unless in *kind*. Cf. *M. of V.*, II. iii.: "though I am a daughter to his blood, I am not to his manners." Cf. the beginning of this scene

86/95. *whipstock*] Phœbus' "whip of steel, Whose bitter smart he made his horses feel," and "his fiery whip," mentioned in Beaumont's transl. *Salmacis and Hermaphroditus*.

88/98. *Small winds shake him*] cf. *Cymb.*, II. iii. 136: "South-fog rot him."

96/107. *Thirds his own worth*] An easy ellipsis: "What man (is there, but that he) Thirds his power," &c.

106/120. *intelligence*] "i. e. messenger, as in *K. John*, IV. ii. 116: 'Oh, where hath our *intelligence* been drunk?'"—Skeat. Schmidt, on the same line in *K. John* and 1 *H. IV.*, IV iii. 98, says: "Abstr. pro concr. = spy, informer." It is worth adding that *intelligence* is therefore not (as Mr Skeat seems to take it) an exact equivalent for *intelligencer*, i. e. "one who entertains the communication and discourse between two parties—an agent, mediator."—Schmidt.

109/124. *come*] Qo. *doth* is understood before *come*.

127. *before*] further than. Quite a different use from the word in *Coriol.*, I. iv.: "Now put your shields before your hearts, and fight with hearts more proof than shields."

Scene 3.

Spalding and Hickson agree in praising this scene very highly, and Lamb has selected the episode of Flavina as one of his specimens from the Play. "Much of this scene has Shakspeare's stamp deeply cut upon it: it is probably all his." —Spalding, *Letter*, p. 33.

5/6. *To dare ill-dealing fortune*] O. Edd. Weber, Mason, and Knight read *dure*. Seward, Edd. 1778, *cure*. Sympson conj. *dare* (which Seward says "may signify to *bid defiance to*:" and probably Sympson so understood it too). Dyce and Skeat read *dare*, quoting Heath: "that, if possible, he may defy Fortune to disappoint him," v. Dyce, n. But the word, as Dr Nicholson notes, if the right reading, is here used in the more significant "fowling and hawking sense of terrifying till it lay still and subdued, or not daring flight, fled crouching on the earth. See a very good note on the word with quotations in Nares. The same sense renders the supposed obscure passage in *Meas. for Meas.*, IV. iv., perfectly intelligible. 'When she thinks over it,' says Angelo, 'reason will so terrify her that she will lie quiet and not tongue;' the reference being to the fact that birds become silent when the hawk is circling aloft." See Richardson, s. v. *Dare;* and cf. Chapman, *The Gentleman Usher*, I. i. (p. 78, ed. Shepherd):—

> "A cast of falcons on their merry wings,
> Daring the stooped prey, that shifting flies."

Schmidt refers to *H.8.*, III. ii. 282, and *H.5.*, IV. ii. 36. And cf. *Lucrece*, 506—511. However, cf. III. vi. 10.

7/9. *His ocean needs not*, &c.] Weber compares *Ant. and Cleop.*, III. xii. 8—10.

21/24. *women That have sod their infants in*, &c.] There is a somewhat similar allusion (though under very different circumstances) in *The Sea Voyage*, III. i.:—

> ". . . Unroasted or unsod?
> *Mor.* I have read in stories—
> *Lam.* Of such restoring meats we have examples,
> Thousand examples, and allowed for excellent;
> Women that have eat their children, men
> Their slaves, nay their brothers," &c.

The *Sea Voyage* was licensed June 22nd, 1622 (Darley. See Ward, *Eng. Dram. Lit.*, II. 218, on "the revolting realism of much in this play, and in the midst of its fanciful connection," &c.) Cf. *Pericles*, I. iv. 42–50. "Probably," Dr Nicholson writes, "the main instance that gave rise to these allusions was *The Siege of Jerusalem*. Nashe's book was very popular, and it was probably alluded to in sermons constantly." I have since noted, *apropos* of this, in *Love's Cure*, II. i.: "I say unto thee, one pease was a soldier's provant a whole day at the destruction of Jerusalem." Mr Skeat refers to Josephus, *Wars of the Jews*, VI. 3, 4.

27/34. *sports*] Coleridge conj. *imports*—"a wretched conjecture!" Dyce.

37/44—7.] Seward, finding the expression here obscure, has repaired it: "I will not obtrude my Conjecture upon the Reader, as the Original; it departs rather too far from the Trace of the Letters, but it is offer'd as what I could have wish'd the Poets to have wrote.

——They have skift
Torrents, whose roaring Tyranny and Power
I' th' best of Ships were dreadful;

i. e. in a small Skiff they have endur'd Storms which would have been terrible to the largest Ships." To which Edd. 1778 add: "The text is obscure, but the conjectural reading ridiculous. The sense seems to be 'That the very *least* of their *dangers* and *distresses* was *dreadful*.'" The meaning seems to Weber to be: "Peril and want contending who should injure them most, they have passed in a slight bark over torrents whose roaring tyranny and power, even when at the minimum of power, were dreadful." Clearly it is: contending *against* peril and want, &c. Compare the speech with *Coriol.*, IV. iv. 13 seqq.

67/77. *oh* (*then but beginning To swell about the blossom*) *she would long*] This is the reading of the old editions; Seward and other editors include *oh* in the parenthesis. Sidney Walker writes "Dele *O*." This certainly is necessary if we wish to regulate the metre, and Dyce adopts Walker's suggestion. The irregularity of the metre, as well as the inappropriateness of the parenthesis, have suggested to me that *possibly* the words (*then but beginning To swell about the blossom*) were interpolated by Fletcher, and the lines originally read:

The flowre that I would plucke
And put betweene my breasts,—oh, she would long
Till she had such another, &c.

In any case, *oh* should be read with *she would long*. The statement cannot be objected to physiologically, but it certainly seems a superfluous piece of information from a dramatic point of view. Dr Ingleby thinks that "if the parenthesis had been Fl.'s interpolation, the 'oh' would have gone with 'she' in next line. The 'oh' now seems to me an impertinence. Why not put it [oh]?"

72/82.] The reading in the text (from ed. 1778, and so all subseq. edd.) may be explained: "Her *fancy* (which was sure to be pretty, even in her most *careless* dress) I copied in my most studied adornments" (Colman, ed. 1778).

75/85. *humm'd one*] O. Edd. *on*. Seward changed to *one*; v. n. I. ii. 70/77. Weber replaces the old reading, thinking it "far better." No subsequent editor, except Mr Tyrrell, has agreed with him.

77/87. *sojourn* (*rather, dwell on*),] The editors, 1778, give "the following very ingenious remark" from Dr Dodd :—"Do not the last words sound as if they had been a marginal note of some critic, or a remark of a prompter?" The editors add : "The conjecture is so very probable, and the passage would be so much amended, we are almost inclined to discard the words." But the words are by no means synonymous : *dwell on* denoting far longer duration than *sojourn*,—and Emilia is the "critic" who corrects herself.

78/88. *This rehearsal* (*Which, every innocent wots well, comes in Like old importment's bastard*) *has this end*,] This passage as here given may be paraphrased : "The end of this long relation (*rehearsal*), as every innocent is aware, *comes in* like the 'illegitimate conclusion' of a long story told very consequentially [*old-importment;* or else ? *bastard* = hybrid, abortive offspring (cf. *Comus*, 727), = full of sound and fury, signifying nothing, 'ridiculus mus'], simply means that the love," &c. I only attempt that explanation, as I do not understand those given by my predecessors ; however, in the hope that others may, I add their various readings and interpretations. Qo has :

This rehearsall
(*Which fury-innocent wots well*) *comes in*
Like old importments bastard, has this end,

F2 and ed. 1711 variations being: *rehearsal : fury* [om. -] *innocent : importments* [-] *bastard :* and *end* [:]. Sympson and Edd. 1778 read : *Which surely Innocence wots well*). Monck Mason would read "*emportment*, from the French *emportement*, which signifies passion, or transport," and *wot I well* instead of *wots well;* his parenthesis then being : (*Which fury innocent, wot I well, comes in Like old emportment's bastard*) *has this end*,—"And Emilia's meaning is this—This recital, the innocent enthusiasm of which, I well know, comes in like the spurious offspring, the faint resemblance, of the passion I formerly felt for Flavina, is intended to prove, that the love between maid and maid may be stronger than that between persons of different sexes." Weber explains : "This rehearsal of our affections (which every innocent soul well knows comes in like the mere bastard, the faint shadow of the true import, the real extent of our natural affections) has this end, or purpose, to prove that the love between two virgins may be," &c. Dr Nicholson notes that "If I understand Weber's interpretation aright, that the love of two innocents is the rehearsal of 'the real nature of our natural affections,' then Emilia is made by calling it *Importment's bastard* to contradict her own conclusion that the true love of maid and maid exceeds the love of the sexes. Hence Mason's explanation is right, and this is further shown by the word *old*, which both refers to passed affection, and expresses (as often) the strength of that importment. See Todd, Nares, etc. s. v. Old." Lamb first introduced the reading *every innocent* for *fury-innocent*. The mistake is obvious, f for e, 'every' being spelt (as commonly) 'eury.' Seward compares *M. N. D.*, III. ii., and Mr Skeat *The Lover's Progress*, II. i., for the general sense of the passage. Mr Skeat frees old Importment's character from all imputations, by changing the line to "[Comes in with this importment] has this end."

82/92. *sex dividual*] Seward and Sympson's correction ; the O. Edd. *sex individual* (Qo *individuall*). Dr C. M. Ingleby informs me that this misprint also

occurs in Sir E. Brydges' ed. of Milton, *P. L.* xii. 85 ; "no individual being"—in 1st ed. ; "dividual being" in Todd's and Masson's edd.

96/109. *I am not against your faith, Yet I continue mine*] Sidney Walker queries :

——I am not [
Against your faith, yet I continue mine.

Scene 4.

Misprinted *Scene VI.* in ed. 1750.

"The phraseology of this short scene is like Shakspeare's, being brief and energetic, and in one or two instances passing into quibbles."—Spalding, *Letter*, p. 36. ". . . the mark of Shakspere's hand too strongly to be mistaken."—Hickson, p. 37*.

13/15. *what are those?*] There is no stage direction here, as the 'warning' at l. 68 (margin) of the preceding scene was sufficient. Dyce wrongly heads the scene: "*Dead bodies lying on the ground; among them* Palamon *and* Arcite." The Kinsmen, as the old direction shows, are borne in on "hearses."

18/20. *smear'd with prey*] See Critical Notes (and Preface to Qo reprint for complete list of the variations between the two copies of the quarto collated by me). Dyce notes "*smear'd.* So the folio of 1679 (Qy. if rightly?)—The quarto has 'succard.'" Mr Skeat was not aware of the reading of the Daniel Qo when he noted (p. 91) that Dyce was wrong, as Dyce was similarly ignorant of the other reading. *Smear* is regularly used by Sh. in this sense: cf. *Cor.*, I. vi. 69.

22/25. *We 'leave*] "It is just questionable whether *We leave* be not a misprint for *believe*, as in II. iv. 19/28."—Dr Ingleby. *We 'leave* (believe), says the herald doubtfully; "'Tis right, those, those," exclaims Theseus.

31/36. *convent*] Summon. *Meas.*, V. 158; *H.*8., V. i. 52; *Cor.*, II. ii. 58. Schmidt.

32/37. *niggard*] a verb. v. Abbott, *Sh. Gr.* Introd.; cf. *Sonn.* I. 12.

40/45—9] On this "cataloguing of circumstances altogether peculiar to Shakspere," see Hickson, p. 32*, and the quotations from *Hamlet* and *Troil.* The passage appeared to Monck Mason to be "a strange nonsensical bombastical rhapsody, incapable of explanation."

Since I have knowne frights, fury, friends, beheastes,
Loves, provocations, zeal, a mistris Taske,
Desire of liberty, a feavour, madnes,
Hath set a marke which nature could not reach too
Without some imposition, sicknes in will, &c.] Qo.

Theseus' meaning is plain enough ; the only difficulty is, how far should we *improve* on that meaning by altering the old punctuation or even the old reading. Dyce, *inter alia*, reads *fight's fury*, suggested (to his authority, Heath, who read : *fights, fury,*) probably by the fact that a battle had just been 'struck' (the technical phrase). Theseus directs that the prisoners shall be removed from all sights that might be suggestive of their captivity and so hinder their recovery, since he knows that, among other causes, "desire of liberty" hath sometimes produced a degree of mental apathy or delirium ("set a marke" of "sickness in

will or wrestling strength in reason") which ("nature could not reach to,") could only be combated by practising some deception. Compare what the Doctor says of the daughter's "wrestling strength in reason" (in her case produced by "Love's provocations"): "It is a falsehood she is in, which is *with falsehoods to be combated*," IV. iii. 81/87. I only admit the following changes: *friends' behests, Love's provocations, . . mistris' taske;* and enclose the words "Which nature could not reach to without some imposition" in a parenthesis, to indicate that they refer to the first order: "Bear them hence," &c. Alternatives are enumerated, each separately governing *Hath.* (*Imposition* might else mean penalty, equivalent surrender, quittance; viz.—*sickness in will, or wrestling strength in reason* = mental apathy, or delirium.) *fright* = "violent fear, terror;" *zeal* = "intense and eager interest or endeavour" (Schmidt). If this arrangement makes sense, it has the old text to authorise it, but my predecessors have not been satisfied with the old text, and still less with one another's amendments.

All the Edd. from Seward read *mistress' task;* all (except Edd. 1778, who follow Qo), *friends' behests, Love's provocations.* Seward proposed "*T hath set,*" which all Edd., except Knight and Skeat, adopt. Seward also transposed the lines, inserting *Sickness . . . reason,* after *madness,* and Edd. 1778 accept this derangement. Heath proposed *fights, fury, friends' behests,* and *Have* for *Hath.* Dyce added two original changes to those he adopted from Seward, viz., *fight's fury,* and *zeal* [*in*] *a mistress' task.* If we agree to disregard the old text, Mr Skeat's readings and interpretation seem the most probable:—

Since I have known fight's fury, friends' behests,
Love's provocations, zeal [in] a mistress' task
Desire of liberty——a fever, madness——
Hath set a mark, &c.

Mr Skeat understands *that* before *Hath,* and explains: "For I have known the fury of fight, the requisitions of friends, the provocations of love, the zeal employed in executing a mistress' task, or the desire of liberty,—to be (or, to amount to) a fever or a madness, which has proposed an aim (or endeavours) which the man's natural strength could not attain to, without at least some forcing, or some fainting of the will, or some severe struggle in the mind. . . . *Imposition* means demand or requirement, in an excessive degree."

Scene 5.

"The last scene of this act is of a lyrical cast, and comprised in a few lamentations spoken by the widowed queens over the corpses of their dead lords."—Spalding, *Letter,* p. 36. "The internal evidence in the fifth scene, which is a dirge, is not so strong; *it is the only scene throughout the entire play with regard to which we entertain doubt;* but we incline to the belief that it is by Shakspere."—Hickson, p. 37*. It is only out of deference to the authority of these critics that I have *inclined* to the same belief; at the same time, the evidence seems to me to point rather the other way. The final couplet is (I think) not to be considered as evidence, being probably not original. The epithet "quick-eyed," a favourite one with Fletcher, does not occur once in Shakspere (v. Schmidt, p.

1435); and the whole *tone* of the song seems to me Fletcherian.

11/10. *houshold's grave:*] Qo *houshold's grave:*, F2 *graver* [om. :], ed. 1711 *graves*. "Mr Dyce wrongly ascribes the last reading to Seward instead of Tonson," 1711 (Mr Skeat). "Each king," as Knight discovered, "had *one* grave."

15/16. *This world's a city*] I have to thank my friend, the Rev. A. S. Palmer, for the following interesting parallels to these well-known lines. We have not been able to ascertain the *dates* of any of these epitaphs, but they appear sufficiently ancient to have been lenders, not borrowers.

In *Monuments and Monumental Inscriptions in Scotland*, by Rev. Charles Rogers, Lond. 1871-2, these epitaphs are given (Vol. II. pp. 363 and 370):—

Elginshire.

Parish of Abernethy.

"On gravestones in the churchyard are these rhymes:—

[TWO EPITAPHS.]

The world's a city
Full of streets,
And death's a market
That every one meets;
But if life were a thing
That money could buy,
The poor could not live
And the rich would ne'er die."

[No date or other detail.]

Parish of Elgin.

"From the area of the cathedral and the surrounding churchyard we have the following rhymes:—

* * * * *

This world is a city
Full of streets;
Death is the mercat
That all men meets.
If lyfe were a thing
That money could buy
The poor could not live
And the rich would not die.

[No date or other detail.]

Southey, *Commonplace Books* (Vol. IV. p. 48), gives the following version, an epitaph at Worpleton:

Life is a city full of crooked streets,
And Death the Marketplace where all men meets.
If life were a merchandize which men could buy,
The rich would purchase it, and only the poor would die."

With the idea we may also compare Massinger, speaking of "that difficult lesson, how to learn to die,"—

"All studies else are but as circular lines,
And death the centre where they must all meet."

Old Law, V. i.

In *Ancient Poems, Ballads and Songs of the Peasantry of England* (ed. J. H. Dixon, Percy Soc., 1846, re-edited 1857, by R. Bell), is printed a curious old poem entitled *The Messenger of Mortality*, or *Life and Death contrasted in a Dialogue betwixt Death and a Lady*, the last four lines of which are an expanded and corrupted version of the passage in question. The 'moral' of the Dialogue, with this quatrain appended as a tag, is as follows :—

Thus may we see the high and mighty fall,
For cruel Death shows no respect at all
To any one of high or low degree,
Great men submit to Death as well as we.
Though they are gay, their life is but a span—
A lump of clay—so vile a creature's man.
Then happy those whom Christ has made his care,
Who die in the Lord, and ever blessèd are.
The grave's the market-place where all men meet,
Both rich and poor, as well as small and great.
If life were merchandize that gold could buy,
The rich would live, the poor alone would die."

It is probably owing to the popularity of this traditional poem, which seems to have been widely current, that the concluding lines, with slight differences of form, are so frequently found in country church-yards inscribed on the tombstones of the peasantry. They are not, however, contained in the broadside with which Mr Bell collated the version printed in the above volume. (*A. S. Palmer.*)

ACT II.

We have now reached the most doubtful and most disputed part of our play, the underplot. On this subject the reader is referred to Spalding's *Letter*, in which it is maintained that the underplot "is clearly the work of a different artist from many of the leading parts of the drama;" and to Hickson's examination and refutation of this view, *N. S. S. Trans.*, pp. 38-9*.

It must be tolerably plain to any reader that certain parts of this underplot are by a different hand from other parts; and that hand, Hickson asserts, Shakspere's. Note that the two scenes do not fit together exactly; in the prose scene the kinsmen are referred to as if in conversation, but in the verse dialogue which ensues they are made to begin with mutual salutations. Hickson notes another inconsistency, p. 38*. So, too, all their lamentations about Thebes, II. ii., are not very akin to their resolution, "Let us leave Thebs," etc., in I. ii. The parallels to this act from the *Knightes Tale* are: Sc. ii. cf. ll. 172—360, 417—475; Sc. iii. cf. ll. 361—416, 476—558 (this passage especially deserves comparison, and on); Sc. v. cf. ll. 559—592.

Weber, Dyce, and Skeat print this first scene as part of the long second scene, but the Qo distinguishes them ; they overlap in point of time, the authorship is different, and the juncture is confusing (v. *N. S. S. Tr.*, 1874, pt. II , p. 455).

1. *depart*] part. v. Nares. "Followed by *with* = to resign, give up." Schmidt.

5. *better lyn'd*] Cf. Cleveland, *Works*, p. 93 : "But though he came alone, yet well lin'd it seems, with 133*l.* 8*d.*"

30. *a greise*] Qo *greife*. F2, ed. 1711, 1778, Weber, Knight ('41), *grief*. Seward and Sympson "both read and conjecture Gree" (Seward's note), but as Qo in their text. Edd. 1778 think *grief* "is a stiff expression," but, nevertheless, "think it, both in expression and sentiment, every way superior to the proposed restoration" *greise !* Knight (1867) reads *grice*, Dyce *grise*, and quotes Lydgate, *Warres of Troy* (B. i. sig. E 1 verso, ed. 1555) :—

"She gan anone by *greces* to asende
Of a Touret in to an hye pynacle,"

and refers to *Twelfth Night*, III. i. 135 ; *Timon*, IV. iii. 16 ; *Othello*, I. iii. 200 (*Grize*, Schmidt). See Nares, s. v. Grice, and Mr Skeat's note here. *Greise* seems to have been the usual word for ascending platforms on a stage : e. g. Ben Jonson, *Part of the King's Entertainment* . . "the daughters of the Genius, and six in number ; who in a spreading ascent, upon several grices, help to beautify both the sides." Chapman, *Mask of Middle Temple and Gray's Inn* (p. 343, ed. Shepherd),—"This rock was in the undermost part craggy, and full of hollow places, in whose concaves were contrived two winding pair of stairs, by whose greeces the persons above might make their descents, and all the way be seen."

49. *And so did they.*] As the sense appears defective to Seward, he would strike out these words, but (horrible consequence !) "the Measure would be lost." See Coleridge, *Table Talk*, p. 212, ed. 1852.

58. *Lord, the difference of men*] *Lear*, IV. ii. 26 (Skeat)

Scene 2.

"On the whole, however, this scene, if it be Fletcher's, (of which I have no doubt,) is among the very finest he ever wrote ; and there are many passages in which, while he preserves his own distinctive marks, he has gathered no small portion of the flame and inspiration of his immortal friend and assistant."—Spalding, *Letter*, p. 37.

21/24. *never wore*] Mr Skeat compares *wor'st*, III. vi. 93.

24/27. *like lightning*] A favourite image of Fletcher's. Cf. III. vi. 81/108 ; *Loyal Subject*, IV. v. ; *Lover's Progress*, I. ii., etc.

37/40. *The fair-ey'd maids*] Prospective lamentations, curses, rejoicings, of the same kind as in the passage in the text, are at once the commonest and most striking of Fletcher's many peculiarities. E. g. in this play alone, cf. II. vi. 15 ; III. vi. 187/228, 246/297 ; IV. i. 72/94 ; ii. 4 ; and, amongst others, passages in the following scenes : *Monsieur Thomas*, II. v. ; *A Wife for a Month*, V. iii. ; *Thierry and Theodoret*, IV. i. ; *A King and No King*, IV. ii. ; *The Mad Lover*, III. iv. ; *The Lover's Progress*, III. iv. ; *Custom of the Country*, I. i. ; V. iv. ;

The Maid's Tragedy, II. i. (Some of these may be better compared with other of the passages in our play than with this one.)

46/50. *our Theban hounds*] Perhaps a reminiscence of Edwardes' play of *Palæmon and Arcite* (see Introduction), or of Theseus' hounds in *M. N. D.*

50/54. *a Parthian quiver.*] There is a somewhat similar allusion in *Valentinian*, I. i.: "quivers for the Parthians." Nash, *Summer's Last Will*, &c. (Hazlitt's Dodsley, viii. 19): "As the Parthians fight flying away," &c.; cf. (Skeat) *Cymb.* I. vi. 20.

54/58. *lastly*] Seward, ed. 1778 (and Dr C. M. Ingleby) read *lazily;* perhaps a necessary change, as Palamon is lamenting the privation of "all valiant uses" and consequent inertness; though I do not feel confident enough to admit the amendment. Where the old text makes some sort of sense we are bound to respect it. O. Edd. and the rest, *lastly*, meaning "that which is worst of all."—Mason. The line hardly wants a syllable, and *gently* (which Mr Skeat quotes as a parallel instance of this metrical defect) is a trisyl'able: *For when the west wind courts her gently*, II. ii. 138/164 (see note here). The same objection holds of *R.*3, IV. iv. 428: *shortly*. There is no parallel in V. i. 103: *stings more than nettles*, if the text were rightly arranged (as Dyce, '67, '76, has it) by placing *I* of the next line at the end of l. 103, and so making them *both* metrical.

58/63. *mere*] absolute. Mr Skeat compares *Woman Hater*, III. ii.:—

"Yet do I see
Thro' this confusedness, some little comfort."

64/70. *twynn'd*] Qo *twyn'd*. The old spelling for (Seward, ed. 1778 reading) *twinn'd*. F2, ed. 1711, Weber, Dyce, Skeat, read *twin'd*, and Weber compares *Lover's Progress*, III. iii.: "two hearts that have been twined together" (where F2 reads *twin'd*, i.e. twinn'd). See note, I. i. 179/199. And cf. *Coriol.*, IV. iv. 17.

75/82. *The poyson of pure spirits*] Cf. *Custom of the Country*, IV. iii.

79/87. *an endles mine*] *Philaster* (III. i.) says of Arethusa: "Is she not all a lasting mine of joy."

91/98. *Crave*] O. Edd. Dyce, Knight ('67), and Skeat: *Grave*, i.e. Bury, "entomb" (Skeat). *Crave* = require. The whole speech is only an expansion of the first two lines. The fact that Sh. uses *grave* = bury does not strengthen an emend. of Fletcher's text very much.

119/132. *Narcissus*] Cf. IV. ii. 32. *Knight's Tale*, l. 1084: "Ne Narcisus the fayr of yore agon." *Faithful Shepherdess*, II. i., the plant is mentioned, as "for swellings best."

136/162-9. *A rose*, &c.] There is a striking parallel to this intensely Fletcherian passage in *The Loyal Subject* (acted in 1618: Ward), IV. iii.:—

"Here, ladies, here (you were not made for cloisters),
Here is the sphere you move in; here shine nobly,
And, by your powerful influence, command all!—
What a sweet modesty dwells round about 'em, [*Aside.*
And like a nipping morn, pulls in their blossoms!"

Cf. too, *The Mad Lover*, IV. i.

138/164. *gently*] "Dr Farmer (Appendix to Shakespeare, 1773) quotes this

speech, and with Seward (line 2) reads *gentily* for *gently*. I mention this minuteness of the doctor, because (line 5) he substitutes *charity* for *chastity*, and (line 6) *shuts* for *locks*. The quotation is made in support of a proposal, by 'an eminent critic,' to alter the word *shakes* to *shuts*, in the following passage in Cymbeline:

'—— like the tyrannous breathing of the north,
Shakes all our buds from growing.'

I dare say, the doctor did not intentionally violate the poet's text; but think each of the errors very remarkable."—*J. N.*, ed. 1778 (here quoted from reprint, 1811). Theobald proposed to insert *Beauties* after *courts her*, but Seward points out that *gentily* is trisyllabic. Edd. 1778 prefer Theobald's variation, "but neither is necessary;" v. n. supra, l. 54/58.

159/192—207.] This form of short-lined (Box-and-Cox-like) dialogue is very common in Fletcher's writings. See Mr Fleay's paper and the discussion of it (in *N. S. S. Trans.*, pt. I. 1874) for a good account of the Fletcherian metres.

163/201—4] Cf. *Knightes Tale*, 294 seqq. It is worth noting that Shakspere shows his early acquaintance with this sophism of Arcite's, in the sonnet in *L. L. Lost* (given also with a few verbal changes in *Pass. Pilgr.* iii.), IV. iii. 64—7:—

"A woman I forswore; but I will prove,
Thou being a goddess, I forswore not thee:
My vow was earthly, thou a heavenly love;
Thy grace being gained cures all disgrace in me."

The passage forms a suggestive link between *L. L. Lost*, *M. N. D.*, and Chaucer's Theseus. "In transferring his story from Chaucer, the poet has here been guilty of an oversight. The old poet fixes a character of positive guilt on Arcite's prosecution of his passion, by relating a previous agreement between the two cousins, by which either, engaging in any adventure whether of love or war, had an express right to the co-operation of the other. Hence Arcite's interference with his cousin's claim becomes with Chaucer a direct infringement of a knightly compact; while in the drama no deeper blame attaches to it than as a violation of the more fragile rules imposed by the generous spirit of friendship."—Spalding, *Letter*, p. 40. Seward has also noted this disagreement, II. ii. 243/298.

179/220.] "Arrange and write,
'I say again,
love *her*; and, in loving her, maintain,' &c."
Sidney Walker.

188/232. *Am not I liable* &c.] On this "mere flash in the pan," see Hickson, p. 48*.

243/298.] *And if she be not heavenly*] Seward praises this speech, and continues: "Our Authors have improved upon *Chaucer*, in making *Palamon* and *Arcite* such very distinct Characters; but *Arcite*, who is not crown'd with Success, becomes by this means the more amiable, and has the Reader's Wishes in his Favour. This is a Fault that Chaucer particularly guards against," etc. It may be remarked, *apropos* of this, that no one can read the *Shakspere* part of the

play by itself, without feeling throughout that Palamon is the central figure and true hero of the piece ; but reading the Fletcher scenes, on the contrary, our sympathies are involuntarily turned away from Palamon and towards Arcite. This fact illustrates Mr Spedding's observations on the want of congruity as a whole in the kindred play *Henry VIII.* "The strongest sympathies which have been wakened in us run opposite to the course of the action."—*N. S. S. Trans.*, 1874, pt. I. App. p. 3*.

268/330. *pelting*] paltry. *M. for M.*, II. ii. 112; *M. N. D.*, II. i. 91; *R.2*, i. 60; *Troil.*, IV. v. 267; *Lear*, II. iii. 18 (Schmidt).

Scene 3.

Of course, by Fletcher. "Neither this scene, nor the following, in which the jailor's daughter meditates on the perfections of Palamon, . . . have anything in them worthy of particular notice."—Spalding, p. 41.

"In my paper on Fletcher, I have shown that Fletcher never wrote *prose* in any of his plays."—Rev. F. G. Fleay, *N. S. S. Trans.*, pt. I. 1874, App. p. 62*. I follow Dyce's arrangement, in the hope that these lines may appear metrical: certainly not a few seem to me *prose*.

16. *a tongue will tame tempests*] Cf. *Philaster*, IV. ii., where the king exclaims (of himself) :—

> ". . . . 'Tis the king
> Will have it so; whose breath can still the winds,
> Uncloud the sun, charm down the swelling sea,
> And stop the clouds of heaven. Speak, can it not?
> *Dion.* No."

The two passages are about equally bombastic.

32/33. *Clap her aboard*] A common expression in Fletcher: e. g. The Pilgrim, IV. iii.; *Scornful Lady*, III. ii. ("Clap her aboard, and stow her"). Chapman, *Widow's Tears*, I. i.: "by this you had bore up with the lady, and clapped her aboard," etc., and cf. sp. 48 of same scene.

34/35. *feskue*] "A wire, stick, or straw, chiefly used for pointing to the letters, in teaching children to read."—Nares. See Weber's note, and cf. Dr Ingleby's *Centurie of Prayse*, p. 152.

41. *keep touch*] The origin of this phrase is not very clear. Dyce (quoting from Johnson's *Dict.*) explains *touch* as "exact performance of agreement." Nares: "to be faithful, to be exact to an appointment." Cf. III. iii. 53/72; *Love's Pilgrimage*, III. ii.; *Rule a Wife*, IV. iv. Some one has suggested that the idea is connected with 'touchstone' (as in *Edw.* 3, III. iii.: "your intended force must bide the touch," p. 43, Tauchnitz Ed.); but *touch* in the sense of keeping a promise, Dr Nicholson tells me, probably came from the custom of *shaking hands* on a bargain or agreement. Cf. the O.E. word *handfast*.

45/48. *and she must see the duke*] Cf. *The Bloody Brother*, II. ii.: —

> "I must deliver
> A bevy of young lasses, that must look on
> This night's solemnity, and see the two dukes,
> Or I shall lose my credit."

48/51. *our town, . . . ha, boys, heigh for the weavers*] The resemblance between these countrymen and the rude mechanicals of *M. N. D.* is more apparent than real; v. n. III. v. 12/9. With the speeches here, cf. Ralph's May-day address:

"With bells on legs, and napkins clean, unto your shoulders tied,
With scarfs and garters as you please, and 'Hey for our town' cried."
Knight of the Burning Pestle.

With the preceding line, cf. same play, Induction. In the Moral Play of *Wyt and Science*, by John Redford (v. Warton, on Tusser), Idellnes says:

"But yet to take my leve of my deere, lo!
With a skyp or twayne, heere lo! and heer lo!
And heere againe!" (Ed. Halliwell, *Sh. Soc.*, p. 30.)

"Weavers supposed to be good singers and particularly given to singing psalms (being most of them Calvinists and refugees from the Netherlands)": *Twelfth N.*, II. iii. 61; 1 *H.*4, II. iv. 147 (Schmidt). Perhaps we have here a reminiscence of the well-voiced Nick Bottom.

75/89. *This is an offered*, &c.] "From *Turne* quod optanti, &c." [Virg. *Æn.* ix. 6.] Sid. Walker (q. Dyce).

78/82. *Swifter then nev'r flew.*] "Many irregularities may be explained by the desire of emphasis which suggests repetition, even where repetition, as in the case of a negative, neutralizes the original phrase" (Abbott, *Sh. Gr.*, § 406); and the sentence here may be explained somewhat similarly:—I could have run swifter than the wind, had it flown never so swiftly. I change *never* to *nev'r*. Perhaps suggested by Virg. *Æn.* vii. 808-9. Cf. Peele's *Polyhymnia*, vi.

Scene 4.

Fletcher's: matter and metre. Wrongly headed *Scene* 2, and the following, *Scene* 3, in ed. 1750.

2. *affect*] "feel desire towards."—Dryden, Globe ed. glossary.

14. *young handsome*] These adjectives may be found together in any of Fletcher's plays. Cf. infra, IV. ii. 3, Epil. 6.

31. *Thus much For law*] O. Edd. arrange the lines so, and rightly; *Thus much* forming one of Fletcher's *heavy* monosyllabic double-endings; the following line can also be sufficiently eked out, if properly pronounced, *kindred* almost trisyllabic, and followed by a pause. Edd. 1778 and subseq. edd. place *Thus much* at beginning of line *For law*, etc., thereby spoiling a line, and an important metrical peculiarity, and giving us instead an ordinary double ending line. Seward ("very licentiously," Weber) reads:

For Law or Kindred: I will do it, ay
And this night: and to Morrow he shall love me.

Edd. 1778 punctuate: *And this night, or tomorrow: he shall love me!* Mr Skeat omits all points from the line; Qo places a [,] after *night*. Perhaps *or tomorrow* may mean *ere morning?*

Scene 5.

Fletcher's.

4. . . . *can allow*] = approve, praise; cf. Chapman, *Shadow of Night* (p. 6, *b*.

ed. Shepherd). Webster, *Westward Ho*, III. iv.:—"I have acquainted Wafer and Honeysuckle with it, and they allow my wit for it extremely." v. Schmidt, s.v.

14. *what proves you*] sc. to be a gentleman. (Cf. Webster, *Vitt. Cor.* p. 11, ed. Dyce, 1866: "My father prov'd himself a gentleman.") Arcite answers, a little of all noble professions,—sportsman, horseman, soldier. He is disguised as a countryman ("a pore laborer," Chaucer), and therefore rather confidently enumerates his professions (not necessarily his possessions, as Hippolyta understands him: "if he say true," she says; v. Schmidt, s.v. *quality*). *Sire* is to be pronounced as a disyllable; cf. Tennyson, *Fatima*, 3rd stanza, *fire;* and *infra*, V. i. 3, *fires*. Qo. *prooves*. F2 ed. 1711, Weber, Dyce, Skeat, *proves*. Seward, Edd. 1778, Knight, *prove*. Dr J. K. Ingram proposes the reading *profess* for *prooves*, comparing Arcite's answer ("A little of all noble *qualities*") with:—"because my selfe have seene his demeanor no lesse civill than he exelent in *the qualitie* he *professes*." Chettle, *Kind-Harts Dreame*, p. 2 (q. Ingleby, *Centurie of Prayse*, p. 3). [Cf. infra, III. i. 56.] But v. *Rich.* 3, IV. iii. 69; *Tw. N.*, III. iv. 416—420; and Ward's *Eng. Dram. Lit.*, I. 275.

30/43. *travel*] labour, or, referring to l. 25/36, journey.

50/64. *do observance*] Chaucer's word, *Knight's T.*, 642. Cf. *M. N. D.*, I. i. 167; IV. i. 129, 130 (Schmidt wrongly, 137). Mr Skeat has also noted these parallels. Edd. 1778 refer to Bourne's *Popular Antiq.*, ed. Brand, 1777, p. 255; and Mr Skeat to Brand, ed. Ellis, I. 179.

Scene 6.

Unmistakeably Fletcher's. Spalding thinks the scenery of the wood "prettily described."

1. *divells rore*] Probably we have here a relic of the old *Mysteries*. Cf. *Rich.* 3, IV. iv., "fiends roar, saints pray;" *Hen.*5, IV. iv., "this roaring devil i' th' old play;" *Monsieur Thomas*, II. ii., "though the devil roar."

15.] See n. II. ii. 37/40.

32. *necessaries*] pronounced *nessaries*, as in *Jul. Cæs.*, II. i. 178, "our purpose nécessary and not envious." Cf. *princess* for *princesses*, *Temp.*, I. ii. 173; *A. Y. L.*, ii. 175 (but v. Schmidt). See Abbott, *Sh. Gr.*, § 468, etc.; and for a full discussion of Sh.'s pronunciation, Mr A. J. Ellis's great contribution to phonetic science, *Early English Pronunciation, with especial reference to Shakspere and Chaucer*. The *internal* sources of information on Sh.'s pronunciation (viz. *puns*, *metre*, and *rhyme*), are particularly considered, pp. 917—996.

33. *patch of ground*] Dr C. M. Ingleby's correction of the reading of all former editions, *path;* cf. *Hml.*, IV. iv. 18. Dr Ingleby also compares the Lincolnshire term *spoon*, "being a path into a cornfield ending in a round space," or patch.

35. *whoobub*] Cf. *W. T.*, IV. iv. 629.

ACT III.

Scene I.

Spalding (p. 41) and Hickson (pp. 40—42) are agreed in assigning this Scene to Shakspere, and in praising it very highly.

Chaucer originals: Sc. i. cf. ll. 593—765; Sc. iii. cf. ll. 758-9; Sc. vi. cf. ll. 766—1022.

2. *land*] All Edd. *land*, except Skeat, who reads *laund*, from Dyce's suggestion. Dyce has *laund* in his glossary (though *land* in his text), and Spalding, quoting the passage, *laund*. Heath conj. *stand*. The word may have been suggested by the *Knightes Tale*, l. 833: "And to the launde he rydeth him ful right;" but it was common at the time Shakspere wrote (see Nares, Schmidt, s.v., and Hales' *Longer English Poems*, p. 219), and is now familiar to us under the form *lawn*.

6. *gold buttons*] Cf. *Hamlet*, I. iii. 40. "*Bouter, v.a.* to put, set, push. O.Fr. *boter*, from M. H. G. *bôzen*.—Der. *bout* (verbal subst., properly that part of a body which pushes or touches first), *bout*ure (a cutting, the piece one puts into the ground), *bout*on (that which pushes out, makes knobs on plants; thence by analogy, pieces of wood or metal shaped like buds)," etc.—Brachet, *Etym. Dict.* tr. Kitchen.

7. *knacks*] Cf. *M. N. D.*, I. i. 34; *Shr.*, IV. iii. 67; *Wint.*, IV. iv. 360, 439 (Schmidt). Chapman, *Cæsar and Pompey*, II. i. 20:—"as if good clothes were *knacks* to know a knave." "He sent me a very rich present of perfumes, skins, gloves, and purses embroidered, with other *nacks* of the same kind."—*Memoirs* of Lady Fanshawe, p. 192, ed. 1829. Cf. Peele, *Arraignement of Paris*, IV. i. 2, and Hazlitt's Dodsley, I. 349.

9.] Mr Skeat well compares Spenser, *Prothal.*, 73—82.

13. *chop*] "exchange, make an exchange."—Skeat.

cold] chaste, as freq. in Sh. (v. Schmidt); e. g. *Temp.*, IV. 66.

36/37. *the voydest*] Sympson first "cleared up" this "difficult Passage (which had long puzzled us all three)."—Seward. O. Edd. *voydes* (*voids*, ed. 1711).

44/45. *Cosin . . . Cosener.*] This was a common pun; e. g. *Mons. Thomas*, I. iii.: "Cousin, Cozen thyself no more;" *Rich.* 3, IV. iv.: "Cousins indeed, and by their uncle cozened Of comfort." See Trench, *Eng. Past and Present*, 8th ed. p. 305.

68/73] Cf. *Mcb.*, V. vii. 1.

72/79. *cold gyves*] i. e., as Dr C. M. Ingleby has pointed out, *iron* bonds. Cf. *Cymb.*, V. iv. 28: "cancel these *cold* bonds" (not in Schmidt). Cf. II. v. 10.

89/98. *dares*] either the plural in *s* (v. Abbott, *Sh. Gr.*, § 333), or *any*, sc. *one*, with the reply, *none* = *no one*. F2 *dare*, and so Edd.

90/99. *so noble bear a guilty busines?*] i. e. Dares any one who shews himself so noble be capable of aught base? None, save Arcite, could be so; and therefore in proportion to the height of his generosity is the depth of his baseness. Dyce (1867, 1876) reads *baseness*. Mr Skeat changes *noble* to *nobly*, and does not notice Dyce's change. All other Edd. as here, from Qo.

97/108. *Enter your musite*] Qo *Musicke.* "Is not *musick* an old form of *musit?*" Ingleby. Nares quotes from Greene's *Thieves falling out* (*muse*), and from *Ven. and Adon.* (*musets*); explaining: "*Muse, Muset* or *Musit*, s. The opening in a fence or thicket through which a hare, or other beast of sport, is accustomed to pass. *Muset*, French." See Mr Skeat's note (which corrects Nares' French, *Muset*, to *mussette* and *musse.*—Cotgrave). Alken, *The National Sports of Great Britain* (fol. p. 18, ed. 1821), translates "by the same *meuses*" "par les mêmes sentiers." He says of the hare: "This animal is extremely attached to the place of her birth, and will make her *form*, or resting-place, as near to it as possible; and to this she will constantly return, by the same *meuses* or paths, even after having been chased from it, to the nearest possible risk of life." The somewhat similar mistake *k* for *t* occurs again, IV. i. 106, where Qo has *wreake* for *wreathe.*

104/116. *my stomack not*] "i. e. *if* my stomach *were not.*"—S. Walker.

112/127. *I've a good title,*] O. Edd. *If.* Seward, Edd. 1778, Knight, Dyce, Skeat, *I've.* Weber, *I have.*

Scene 2.

Spalding assigns this scene to Fletcher, noting that the jailor's daughter now first "begins to shew symptoms of unsettled reason. There is some pathos in several parts of her soliloquy, but little vigour in the expression, or novelty in the thoughts."—*Letter*, p. 43. Hickson ascribes this censure of Spalding's to the fact that "he assumed the whole of the underplot to be by one writer." As the evidence of the "stopt-line" test is slightly against this scene being by Shakspere, I add a few of Hickson's remarks. (Mr Furnivall, in his table, *N. S. S. Tr.*, p. 65*, gives the "stopt-line" proportions of this scene, viz., 38 *verse-lines*, 9 *unstopt*, giving a proportion of 1 to 4·22. I make 12 unstopt lines in the scene, viz., ll. 1, 7, 11, 12, 14, 15, 16, 17 (?), 23, 27, 35, 36. This would give the proportion 1 to 3·16.) "It is to this scene," Mr Hickson observes, "that we referred by anticipation, as giving an instance of Shakspere's judgment. It can hardly be said to explain any necessary circumstance of the play; and so many scenes in which this character appears alone, are rather injurious to the action: but it supplies the due gradation between a mind diseased and madness; and in connection with another scene at which we shall shortly arrive, it displays a depth of insight into the psychological character of this state only excelled by Shakspere himself, in *King Lear.* Let our readers observe in particular . . [ll. 5, 7, 8, 14, 15, 29—32] . . .——the unselfish anxiety of the jailor's daughter for Palamon's safety, and her subsequent terror at her own disordered senses. The introduction of the popular notion [v. Carpenter's *Mental Physiol.*, p. 88, 3rd ed.] that wild beasts have 'a sense to know a man unarm'd' is quite a Shaksperian illustration; and we do not know an instance of finer drawing than this of her imagination painting, as absolute reality, the subject of her first fear. From this conviction (of Palamon's death) we come naturally to the concluding lines, beyond which the next step *is* madness." See the whole passage, pp. 42*, 43*.

1. *the brake*] Theobald, Weber, Knight, Dyce, Skeat, *Brake.* Qo *Beake*, F2,

ed. 1711, *Beak*. Sympson prop. *Brook*, Seward (from association of the idea *Beak*) first proposed to read *Hawk I sent is gone*, but, with Edd. 1778, printed *beck ;* and Hickson quotes the line with *beck*. Qo reading seems most likely a misprint for *Brake* (or *Breake*,) as may partly be inferred from comparing III. i. 82/90 ('hawthorn house'), l. 97/108, and stage direction in same scene, l. 30; III. vi. direction, and l. 111/144, etc.; cf. l. 28, *brine*, Qo reading *bine*. D'Avenant (R[eed], in ed. 1778, informs us) reads *beach*. *Beck* seemed to Nares "an excellent and undoubted emendation, because the jailor's daughter had appointed Palamon to wait for her at a cedar 'fast by a brook'" (q. Dyce). Chaucer, *K. T.*, l. 659: "This Palamoun Was in a busche." In confirmation of *beck* from *Beake* might be noted that *reck* is spelt *wreake* a few lines down.

21. *all's char'd*] "That is, 'My task is done then.' Chare is frequently used for task work."—Weber. See a very interesting note on this word in Mr Skeat's edition

25. *mop'd*] Nares explains *mope-eyed* as short-sighted. So in *Haml.*, III. iv. 81, *mope* means "to act blindly." *Temp.*, V. 240; *H.5*, III. vii. 143 (v. Schmidt, who explains differently). Hence, *To be moped* signifies metaphorically, to be dazed, bewildered, as in *The Humorous Lieut.*, IV. vi. :—

"Sure, I take it,
He is bewitch'd, or mop'd, or his brains melted;"

and *Queen of Corinth*, II. iii. :—

"How am I tranced, and moped!"

Mr Skeat says: "perhaps for *death* we should read *deaths*."

26–8.] Qo *daies. Sipt some water. I have.* Sympson conjectured *'cept some water*, which Monck Mason has "no doubt is right;" but Seward filled up "both verses with what seems perfectly natural for her to say :—

'Food took I none these two days, only sipt
Some Water, two Nights I've not clos'd mine eyes,'" etc.

Dyce says "that some words have dropt out is quite evident," and reads: *once indeed I sipped* &c. Mr Skeat adopts this, placing the words (which Dyce has omitted doing) between brackets; but cf. IV. iii. 4 (an evidence of unity in the authorship of these two scenes). Weber re-arranges the lines: *Food*, etc.; *I have not*, etc.; *Scowered off*, etc.; *Let not*, etc.; *Or stab*, etc.; *Oh, state*, etc. Edd. 1778 and Knight follow the old text. It is possible that some words have dropped out; guessing can avail little in such a case.

29.] The enumeration of deaths should be noticed, and their connection with insanity. Cf. I. i. 155, IV. iii. 29/31, *Temp.*, III. iii.,—

"I have made you mad;
And even with such-like valour, men hang and drown
Their proper selves."

31. *state of nature.*] Cf. *Lear*, I. iv. 290 (Skeat); *Macb.*, I. iii. 140.

Scene 3.

This is one of those scenes, by the introduction of which Fletcher succeeded in spoiling a good play. "In most respects the scene is not very characteristic [?] of either writer, but leans towards Fletcher; and one argument for him might

be drawn from an interchange of sarcasms between the kinsmen, in which they retort on each other former amorous adventures: such a dialogue is quite like Fletcher's men of gaiety; and needless degradation of his principal characters is a fault of which Shakspeare is not guilty."—Spalding, *Letter*, p. 43; v. Hickson, p. 44.

4. *Here's no Theseus*] S. Walker proposed to complete the line by making Palamon exclaim: *No, Nor none so honest, Arcite.* "'Thesëus' is Shakespeare's pronunciation, not Fletcher's (see *Mid. N. D.*); besides, the sentence seems to require 'No'" (q. Dyce).

6/9. *beastly*] like a beast, adv., cf. *T. of S.*, IV. ii. 34; 2 *H.*4, II. i. 16; *Ant.*, I. v. 50; *Cymb.*, V. iii. 27, and adj. *Cymb.*, III. iii. 40. Cf. *M. W.*, V. v. 10; *Tim.*, IV. iii. 329 (Schmidt).

42/55—61.] Spalding quotes these lines as "one strikingly animated burst of jealous suspicion and impatience."

Scene 4.

"The fourth scene introduces the jailor's daughter again; she is now mad. She fancies she sees a ship, and there is some affectation of nautical language, (why, Heaven only knows); and the rest is mere incoherent nonsense. Now, though this last, indeed, may be the frequent birth of madness (or rather, so seeming, in default of being able to follow the infinitely fine associating links), it can have no place in poetry, which, whatever it may be, is certainly not a literal transcript of common things in their common aspects. In a subsequent scene we shall find the speeches given to this character full of meaning; the present bears every mark of the hand of Fletcher."—Hickson, p. 44*.

2. *aglets*] Here, Spangles. Cotgrave explains *Aguillette, Esguillette*, as *A point*. Nares has a good note on the word, and quotes from Dodsley's Old Plays, III. 194 (the passage is also given in a note to Coleridge's *Table Talk*, April 5th, 1833, p. 223, ed. 1852, from the *Spanish Tragedy*, IV. See Hazlitt's Dodsley, vol. V. p. 115):—

"And yonder pale-faced Hecate there, the moon,
Doth give consent to that is done in darkness;
And all those stars that gaze upon her face
Are aglets on her sleeve, pins on her train."

Dyce gives an example from *Faerie Queene*, II. iii. 26; and notes on the word: *aglets*—"were worn," says Sir F. Madden, "by both sexes; by the men chiefly as tags to their laces or points (*aiguillettes*), which were made either square or pointed, plain or in the form of acorns, or with small heads cut at the end, or topped with a diamond or ruby. . . . They were worn also by ladies, as pendants or ornaments in their head-dress. . . . Junius is therefore evidently mistaken in explaining aglet by *spangle*, into which error Archdeacon Nares has also partly fallen." Note on *Privy Purse Expenses of the Princess Mary*, p. 205: but (Dyce says) Coles gives both "An Aglet (tag of a point), *Æramentum ligulæ*," and "An Aglet (a little plate of metal), *Bractea, Bracteola*." [Cf. *Handful of Pleasant delites*, 1584 (Park, *Heliconia*, II. 25):

"Thy garters fringed with gold,
And silver aglets hanging by,
Which made thee blithe for to beholde," &c.

Cf. *T. of Shrew*, I. ii. 79, "aglet-baby"—i. e. a *point device*. See also Park, l. c. p. 102, n.]

9. *Spoom her*] Qo *Vpon her;* F2, ed. 1711, Knight (early ed.), *Upon her*. Seward and Sympson, Ed. 1778, *Up with her 'fore:* Theobald proposed to read *spoon*, which Weber, Dyce (who hesitates), and Knight (1867) adopt, spelling it *spoom*. *Spoom* is found in *The Double Marriage*, II. i. : "we'll spoom before her." Cf. Dryden, *Hind and Panther*, III. 96 :

"When virtue spooms before a prosperous gale,
My heaving wishes help to fill the sail."

Spoom her before the wind is the same as saying: Let her spoom, etc. Still, the reading is very uncertain, and Mr Skeat places a different word in his text : *Run her*. The misprint in the old text, Mr Skeat rightly refers to "the repetition of the *Up* of the next line; and the most likely word is one which shall be a short monosyllable, ending with *n*. Nearly all the modern editions read *Spoom her*, from a conjecture of Weber's [from Theobald's], founded on the fact that *spoom* occurs in Beaumont and Fletcher's *Double Marriage*, Act II. sc. i. ; but the word *spoom*, in that passage, is an intransitive verb, meaning to sail steadily, and is a mere variation, apparently, of *spume* (foam), as if the sense were to throw up foam." Mr Skeat also quotes Nares' opinion against the reading *Spoom*.

10. *course*] "The courses meant in this place are two of the three lowest and largest sails of a ship, which are so called, because, as largest, they contribute most to give her way through the water, and consequently enable her to feel her helm, and steer her course better, than when they are not set or spread to the wind." Holt, q. Dyce. *take*, i. e. *tack;* the usual spelling in O. Edd. Cf. Prol. 26.

14. *Carecke*] Trading vessels often alluded to by B. and F. ; e. g. *The Coxcomb*, I. iii. : "like Carracks, only strength and stowage" (v. Nares).

Song.] Mr Skeat notes that this song *resembles* st. 19 of the *Nutbrown Maid*. R[eed], in ed. 1778, gives D'Avenant's alteration :—

"For straight my green gown into breeches I'll make,
And my long yellow locks much shorter I'll take.
Sing down a-down, &c.
Then I'll cut me a switch, and on that ride about,
And wander and wander till I find him out.
With a heigh down, &c."

Sir William's change from the line "He s' buy me a white cut, forth for to ride," is curious. *Cut*, Dyce explains as "a familiar term for a common horse (either from its being docked or gelded)," &c. Dyce retains the old reading *He 's buy me*, instead of Weber's *He' ll buy me*, He 's being a contracted form of *He shall*. See Dr Abbott's *Sh. Gr.*, § 461, "*shall* is abbreviated into '*se* and '*s* in *Lear*, iv. 6, 246 ; *R. and J.*, i. 3, 9. In the first of these cases it is a provincialism, in the second a colloquialism. A similar abbreviation 'I 'st' for 'I will,' 'thou 'st' for 'thou wilt,' 'thou shalt,' &c., seems to have been common in the early Lancashire dialect (Gill, quoted by Mr Ellis)," &c. Mr Skeat (*MS.*) has suggested the slight change in the position of the apostrophe ; *He s' ;* the old Editions print *He 's*, as '*th* for *th*', etc.

25. *nightingale*] I only remark on this, perhaps the commonest allusion in our

poetry, that Fletcher's references to the story are generally of a burlesque cast: e. g. *Lover's Progress*, III. ii.:

"If I had but a pottle of sack, like a sharp prickle,
To knock my nose against when I am nodding,
I should sing like a nightingale."

The Nice Valour, V. i.:

"Set a sharp jest
Against my breast,
Then how my lungs do tickle!
As nightingales
And things in cambric rails,
Sing best against a prickle."

For the story of *Philomene* (given in *The Legende of Good Women*), the translation from "Dan Nasoes verse" was made by George Gascoigne, 1576, and has been reprinted by Mr Arber. Cf. *Pass. Pilgr.*, xxi. 380; *Faithful Shepherdess*, V. iii.; Giles Fletcher's *Christ's Victorie* (pp. 219, 257, ed. Grosart); etc., etc.

Scene 5.

The scene is headed "Scæna 6" in Qo, "Scæna Sexta," F2.

This scene is, in Hickson's opinion, "not only imitation, but the imitation of a young and inexperienced writer" (p. 57*); and Spalding criticises Gerrold as "a personage who has the pedantry of Shakspere's Holofernes, without one solitary spark of his humour." Perhaps this is a little too hard on the "high-fantastical" pedant.

Bavian] Qo, F2, *Baum.* Bavian, Babion (B. J., *Cynthia's Revels*, I. i.), or Babian, a man dressed up as a baboon. The word *Bavian* is derived from the Dutch; cf. Swed. *bawian.* See Douce (whom Weber quotes), Nares, Dyce, and Skeat, for some remarks on this character, and Douce and Ritson (Robin Hood Ballads, Notes and Illustrations) for some account of the Morris-dance. There is "a mockmask of baboons, attired like fantastical travellers, in Neapolitan suits and great ruffs, all horsed with asses," etc., in Chapman's *Masque of the Middle Temple and Lincoln's Inn* (p. 342, ed Shepherd).

1 sqq.] Compare these opening lines with *The Spanish Curate*, III. ii.:—

"I have taught these twenty years,
Preach'd spoonmeat to ye, that a child might swallow,
Yet ye are blockheads still."

8/6. *most coarse freeze capacities*] This seems to mean mental grossness, and is a simple metaphor from *frieze*—cf. "russet yeas and honest kersey noes," *L. L. L.*, V. ii. 413 (Skeat). *Freeze* had another signification—which may be alluded to here—as in Cleveland's description of a wedding-party (Works, p. 258, ed. 1742:—

"When at the last they had fetched their Freeze,
And mired their Stomacks quite up to the Knees
In Claret for and Good Cheer," etc.

? *Freeze* = Friesland Beer. Cf. "a frolic up-se-freeze," Nash, *Summer's last Will*, &c. (Hazlitt, Dodsley's O. P., viii. 58, refers to *Popular Antiquities of*

Great Britain, vol. ii. p. 259.) *Up-se* = drunk; *half-seas-over.* v. Hazlitt, xiv. 471.

8/6. *jane judgements*] Dyce, Skeat. O. Edd. *jave;* Seward (suggested *bays*, but) followed by Edd. 1778 (and approved by Nares, s. v. *sleave-silk*), read *sleave*, i. e. floss-silk; Knight, *jape.* Dyce's emendation is certainly right, and *jane* (= *Jean*) was "a stuff well known in England long before the present play was written: 'Fustian called Jean,' &c. *The Rates of the Custome-house*, &c. 1582, sig. C2." *javel* (v. Cotgrave) or *ravel* (= confused, Cleveland) would be preferable to Seward's change, had we not Dyce's correction.

12/9. *Here the Duke comes*, etc.] If Fletcher borrowed this scene from Shakspere, the author of the *Masque of the Inner Temple and Gray's Inn* has given us an outline of what must have been a precisely similar exhibition. Compare the whole scene carefully with the following description:—"*The second Anti-masque rush in, dance their measure, and as rudely depart; consisting of a Pedant, May Lord, May Lady; Servingman, Chambermaid; a Country Clown, or Shepherd, Country Wench; an Host, Hostess; a He-Baboon, She-Baboon; a He-Fool, She-Fool, ushering them in. All these persons, apparelled to the life, Men issuing out of one side of the boscage, and the Women from the other. The music was extremely well-fitted, having such a spirit of country jollity, as can hardly be imagined; but the perpetual laughter and applause was above the music,*" etc. (Works of *B.* and *F.*, ed. Darley (Weber's text), p. 688, vol. II.)

21/15. *trace and turn, boys*] "Which is followed by the *trace* and *tract* of an excellent juggler, that can juggle with every joint about him from head to heel."—Ben Jonson, *Pan's Anniversary.* "Now for the honour of our town, boys, *trace* sweetly."—Fletcher, *Women Pleased*, IV. i. (see the scene). *tract*, sb. is used in the modern sense of *trace* by Spenser, *F. Q.*, VI. xii. 22: "Him follow'd by the tract of his outragious spoile;" and as the verb, II. vi. 39.

Mr Skeat explains *trace*, "follow out your proper track:" but the word seems to have been regularly used of dances:

> "And light-foot Nymphes, can chace the lingring Night
> With Heydeguyes, and trimly trodden traces."
>
> Spenser, *Shep. Cal.*, June, l. 28.

where E. K. glosses: "*Heydeguies*, A country daunce or rownd. The conceipt is, that the Graces and Nymphes doe daunce unto the Muses and Pan his musicke all night by Moonelight. To signifie the pleasauntnesse of the soyle."

cf. "He hops without the ring,
Yet daunceth on the trace,
When some come after, soft and faire
A heavie hobling pace."

Handful of Pleasant Delites, 1584.

(p. 60, Park) and Park (*Heliconia*, II. 101) is perhaps right in querying "if an allusion to hopscotch?" See *The Four P. P.* (Hazlitt's Dodsley, I. 360): "Here were a hopper to hop for the ring! &c. . . . To hop so, that ye shall hop without it" (= outside it). But these terms were also used of the Morris and *Hobbyhorse* dancing (as possibly in the lines quoted from Park), perhaps from training, 'ringing,' a horse; v. Hazl. Dodsley, vii. 281. Cf. Nash, *Summer's*

Last Will (Hazl. Dodsley, viii. 25) : "You, friend with the hobby-horse, go not too fast . . . *Vor.* So, so, so; trot the ring twice over, and away." And see *The Four Elements*, Dodsley, i. 47 (cf. ib. vii. 318) : "Follow all : I will lead a trace . . . So merrily let us dance ey, so merrily, &c." Note the exclamation "ey;" cf. Hazl. D. vii. 421. Strutt (*Sports and Pastimes*, ed. Hone, 1831, p. 225) says that "Hopping matches for prizes were occasionally made in the sixteenth century," and quotes from Heywood's *Proverbs*, 1566,

"Where wooers hoppe in and out, long time may bring,
Him that hoppeth best at last to have the ring—
—I hoppyng without for a ringe of a rushe,"

and from the *Four P's*, *ubi supra*. "Hence it appears a ring was usually the prize, and given to him who could hop best, and could continue to do so the longest." An inference, surely, founded on a misunderstanding of the passages?

28, 24. *swim with your bodies.*] Cf. "carry your bodies in the swimming fashion," Chapman, *The Ball*, II. (p. 494, ed. Shepherd).

29, 26. *diverly*] "nimbly, actively," Dyce.

39. *all the fat's i'th' fire*] Many of these "curious comparisons, borrow'd from the pond and kitchen" (*Lover's Progress*, II. ii.), are still to be found in various parts of the kingdom; this one has survived amongst others. Cf. B. Jonson, *Love's Welcome* (*at Welbeck*).

41. *washed a tile*] *laterem lavare*, πλίνθους πλύνειν.

43. *hilding*] Used of both sexes, though probably it was orig. a dimin. of *hind*, man-servant. See Nares, and to the examples he quotes of its application to woman, add : *The Pilgrim*, I. ii., "If the proud hilding Would yield but to my will, and know her duty."

49, 50. *An Eele and a woman a learned Poet says,*] Who was the learned poet? I can find no classical quotation at all like this, except the proverbial phrase in Plaut. *Pseud.* 2, 4, 56 : "anguilla est, elabitur." "Anguillam cauda tenes" is given in Bohn's *Dict. Class. Quotations;* neither of these expressions being, however, applied to women. Cf. Pope, *Dunciad*, I. 280, "Holds the eel of Science by the tail." Fletcher has the proverb again in *The Scornful Lady*, II. i., "I will end with the wise man, and say, 'He that holds a woman has an eel by the tail.'" *Valentinian*, I. i., "and if all fail, This is the first quick eel that saved her tail." *The Chances*, III. iii., "an eel's tail." *The Prophetess*, III. ii., "hold her fast, she will slip through your fingers like an eel else."

In the *Paradise of Dainty Devices*, p. 62 (ed. 1810, Brydges' *Brit. Biblog.*) : "held the Eele by the tail" (speaking of a fickle "sainct"). Hazlitt's Dodsley, vii. 355 : "whosoever hath her, hath but a wet eel by the tail." Mr Skeat has kindly added two more references (in reply to a query in N. and Q.) :— "Ray (Proverbs) has ἀπ' οὐρᾶς τὴν ἔγχελυν ἔχεις (no reference). 'As trusty as is a quick eel by the tail.'—Hazlitt's *Old Plays*, iii. 288." I agree with Mr Skeat, that the "learned poet" is probably a fiction : (but ? Rabelais might have suggested the idea).

53. *a fire ill take her*] O. Edd. *fire ill* ("is unmeaning," Skeat. Hence this note.) Plainly the right reading (v. Nares, s. v. *Ferril;* Halliwell, *Arch. Dict.*, I. 357; or Fielding, *Joseph Andrews*, c. xviii.), as this passage needs no comment

to show :—"a tobacco-shope and a bawdy-house are coincident; for a smoak is not without a fyer." *Gesta Grayorum* (in Nicholls' *Progresses of Q. Eliz.*, vol. II. p. 68). *take* = infect. Seward hoped he restored the original in reading : *A feril take her.* Edd. 1778 ask : "May we not understand by *fire ill*, a *mighty ill*, a *severe punishment?*" Weber suspects we should transpose : *an ill fire*, but retains the old reading, as do Edd. 1778, Knight, and Dyce. Mr Skeat adopts a suggestion of Dyce's, and reads : *A wildfire take her*, explaining *wildfire* as equivalent to *Greek fire.* But even *wildfire* had a two-fold sense : (a) *Greek fire*, which sense it bears when used with such a word as *burn*, etc., as in *Philaster*, II. iv., and in *Calisto and Melibœa* (referred to by Mr Skeat); (b) when used with such a word as *take*, i. e. infect (v. Schmidt), *wildfire* means *rash*, as in the *Mad Lover*, V. iii. (q. Dyce) and *Rule a Wife*, III. v., "a wildfire take her." "Fire also gives the denominations to divers diseases, as Fire, *St Anthony's.*" Rees' *Cyclopædia*, art. *Fire.* The exclamation is very old : "A wilde fyr upon thair bodyes falle." Chaucer, Reeve's Tale, l. 252. This is scarcely a parallel, from *Faust* : "*Die Feuerpein Euch ins Gebein!*"

58/60. *frampall*] "peevish, froward," Dyce. *nettle*, ? *mettle.*

60/62.] *George alow.* Edd. "lit. low down; possibly referring to the appearance of a ship on the horizon," Skeat. (The sense is not very clear; was there ever a ship called the *George Aloe*? *aloe* is spelt *alowe* in the *Paradise of Dainty Devices*, p. 59!) Most probably *alow* is merely an exclamation, as in *Lear*, III. iv. 80 (Booth's repr. F1, p. 787) :—

"Pillicock sat on Pillicock hill, alow : alow, loo, loo,"

where Camb. Edd. *Halloo.* Cf. l. 64, "Well hail'd."

74/76. *March hare*] Cf. "I came from a world of mad women, Mad as March hares."—*The Wildgoose Chase*, IV. iii.

80/84. *tell ten*] "It was a trial of idiotcy to make the person count his fingers."—Weber.

84/87. *y' are a tinker*] Cf. IV. i. 133 : "Are not you a tailour?" and note the exclamation "Buz," l. 84. Cf. *Hamlet*, II. ii. 412. We are reminded of Hamlet's "you are a fishmonger," by these lines; with the difference (noticed by Hickson, p. 48*) that "the retort to Polonius is full of meaning."

87/91. *Qui passa*] an unexplained line. v. Skeat's n. Strutt separates these accompaniments, giving the *bells* to the Morris as commonly danced, the *bones* to the Morisco dance properly so called. A questionable distinction. (*Sports*, &c., ed. Hone, p. 223.)

88/92. *a peace*] R[eed], in ed. 1778, proposes "*appease*, i. e. be *quiet* or *silent.*" Mason : *a place.* Weber *suspects* "the original was *a pace*, i. e. a dance" . . *to a peace* may simply mean, to be quiet (Skeat); or *persuade her to a peace* is Gerrold's grandiloquent mode of saying, persuade her to ally herself with us, to join in our dance. Somewhat similarly the Duke says of Malvolio, "Pursue him, and entreat him to a peace" (*Twelfth Night*, V. i.) = pacify him.

89/93. *Et opus*] O. Edd., Dyce, Seward, ed. 1778, Weber, *Atque.* Mr Skeat substitutes *En* for *et*, but reads *ignis* with the Edd. "Strictly, Ovid has '*Jamque opus*,' and '*ignes*,' not *ignis*; *Metamorph.* xv. 871."—Skeat. Dyce, last 2 edd., has also given the reference to Ovid.

101/108. *all haile*] "I know not whether it is necessary to observe, that there is a play on *hail*, as in *Love's Labour's Lost*, v. 2,—

'All hail, sweet madam, and fair time of day!
Prin. Fair, in all hail, is foul, as I conceive.'

Dekker, *Old Fortunatus*, *Old English Drama*, 1831, p. 34,—

'*Andelocia.* Brother, all hail. *Shadow.* There's a rattling salutation.'"—Sidney Walker.

Cf. also, *The Faithful Friends*, III. ii.,—

"*Pergamus.* All hail!
Learchus. He begins to storm already."

Cleveland, *Works*, p. 380: *A zealous Discourse between the Person of the Parish, and Tabitha:*

"Hail *Sister* to your snowy Breast
The Word permitteth us to jeast," &c.

114/121. *Máchine*] The pronunciation (*a* long) in Co. Wicklow at the present day. Probably Gerrold's "machine" and "frame" mean simply the arranged dance and address.

125/132. *penner*] However Gerrold may have derived the word, he surely meant *thing penned;* not "a case for holding pens," as the Edd. from Weber explain it?

126/133.] v. n. l. 12/9 of this scene.

129/136. *welcomes to their cost*] With Mr Skeat, I have left this passage as it stands in O. Edd., objections to the *grammar* seeming hypercritical, and to a student of Dr Abbott's *Shakespearian Grammar*, almost absurd. Sidney Walker reads *welcome to his cost*, and two lines on, *Informs*. Cf. IV. iii. 90, for the use of *their;* but *traveller* may be a plural, as *soldier* so often is in *B.* and *F.*

132/139. *beast-eating*] "Why the beast-eating clown? I should read beef-eating." (Monck Mason.) Why *beef-eating?*

138/145. *Intrate filij*] Edd. 1778 rightly place *Ger.* before this speech; in preceding Edd. it is given to *Pir.*, though the marginal instruction in Qo shows that Gerrold was the speaker.

157/166. *dowsets*] "The testes of a deer."—Dyce. This word, not found in Shakspere, is often used by Fletcher; e. g. *Thierry and Theod.*, II. ii.; *Philaster*, IV. ii.; *Elder Brother*, V. i.; *Coxcomb*, II. iii.; and by Ben Jonson, *Sad Sheph.*, I. ii.; *Gipsies Metamorphosed*, etc. v. Nares, s.v.

Scene 6.

"The scene is a spirited and excellent one; but its tone is Fletcher's, not Shakspeare's."—Spalding, *Letter*, p. 44. Hickson praises the scene slightly.

30/34. *Like meeting of two tides*] See Spalding, *Letter*, p. 16, for some judicious observations on the vagueness and lack of precision in Fletcher's ideas. Spalding lays particular stress on "the want of distinctness in grasping images, and the inability to see fully either their picturesque or their poetical relations;" and illustrates the remark by quoting this passage, and ll. 82/108—112, "When I saw you charge first," etc. v. n. II. ii. 24/27.

58/73. *grand-guard*] Nares does not give any satisfactory explanation of this word, but Dyce quotes from Meyrick's *Critical Inquiry into Ancient Armour*, &c., vol. ii. p. 164, ed. 1842. Describing a suit of armour at Goodrich Court, he says that "It has, over the breast, for the purpose of justing, what was called the *grand-garde*, which is screwed on by three nuts, and protects the left side, the edge of the breast, and the left shoulder."

98/128. *If there be A place prepared*] Perhaps suggested by Chaucer's lines, *Knight's Tale*, 1951-2:—

"His spiryt chaunged was, and wente ther,
As I cam never, I can nat tellen wher."

106/137.] Seward proposes to give ll. 103/134-6, to *Palamon*, l. 106/137 to *Arcite*: "once more farewell, my cosen." His reasons are not worth quoting; subseq. edd.; "cannot see any need of change" (Edd. 1778).

110/143. *honour's sake and safety*,] O. Edd. *sake, and safely presently*. Seward, etc., *safety*, except Edd. 1778, who reject the emendation: it "being merely conjectural, and not *necessary*"—a precaution they might have exercised in several other cases with greater propriety.

131/167. *Have at thy life*] "Have at your life then!" *Lover's Progress*, II. iii. The usual exclamation of warning.

134/170-2.] Cf. Chaucer, *K. T.*, ll. 848—857.

145/183. *Against thy owne*] Dyce, *thy*. Qo *this owne*. [Note *y* mistaken for *is*. Cf. note I. i. 213/237. F2 *this own*. Ed. 1711, etc. (except Dyce *thy*, and Skeat *thine own*), *this known*. "Look to thine own well, Arcite!" occurs a few lines above, and perhaps is the right reading here: but *thy own* seems more rhythmical, and is borne out by the misprint.

190/232. *kill*] O. Edd., Dyce, Skeat, *kill*. Seward, etc., *kills*. Mr Skeat points out the tendency to make the verb "agree with the *nearest* substantive, the ear deciding against the requirements of logic;" a common irregularity in old authors.

201/246. *These are strange conjurings*] Cf. *Little F. Lawyer*, IV. v.:—

Lam. "Dinant, as thou art noble—
Ana. As thou art valiant, Clermont—
Lam. As ever I
Appeared lovely
Ana. As you ever hope
For what I would give gladly—
Clere. Pretty conjurations!"

Shakspere has a skit at these conjurations in *Hamlet*, V. ii. 38—43, although in *Coriol.*, I. vi., 22*d* speech, this mode of address is used.

227/277.] Cf. *Maid's Tragedy*, II. i.,—

"Thou hast ta'en an oath,
But such a rash one, that to keep it were
Worse than to swear it."

236/287. *fall* Qo,] F2. Ed. 1711, etc., read *fail*. Dr C. M. Ingleby confirms me in thinking that *fall* is the right reading here. He writes:—Compare l. 272: *Let it not fall agen, Sir*. These are remarkable instances of the use of this intran-

sitive verb as a synonym of *fail.* Shakspere affords us only two certain examples of this :—

> "Her will, recoiling to her better judgement,
> May *fall* to match you with her country forms
> And happily repent."—*Othello*, III. iii. 237.

Here fall is not *happen* [Schmidt, wrongly, *begin, get into*], but *fail.*

> "Our indiscretion sometimes serves us well,
> When our deep plots do *fall.*" (*pall*, Folio.)
> *Hamlet*, V. ii. 9.

Here *pall* is nonsense; and *fall*, the reading of the quartos, makes sense. *Fall*, of course, is the opposite of succeed. Now, our word for this is *fail.* Cf.

> "London you say is safely looked into;
> Alas! poor rebels there your aid must fall."
> *Sir John Oldcastle.*

There is also one example in *The London Prodigal*, and two in *Isaiah*, namely, xxxi. 3, and lvii. in two verses.

240/290. *name, opinion!*] O. Edd. *name; opinion.* "Seward and Sympson propose different amendments, but inform us that Theobald, in a marginal note, proposed to read, My name's opinion, which is much in the style of our authors, and I have no doubt is the true reading." (Monck Mason.) Weber also *suspects* that this is the right reading, and is followed by Knight, Dyce, and Skeat. But *opinion* is emphatic, and is used here (as again by Fletcher) in the sense of *notoriety, disrepute.* Cf. *Thierry and Theodoret*, II. ii.:

> "But wisdom, Sir, and weight of what is on me,
> (. . . . .) tells me directly,
> Beside my person, *my fair reputation,*
> If I thrust into crowds, and seek occasions,
> *Suffers opinion.*"

Elsewhere it usually means simply, reputation; e. g. *Island Princess*, III. iii., *Lover's Progress*, IV. iv. Ford, *Broken Heart*, III. i. v. Schmidt (p. 811, b.):—"Peculiar passage: *that he might stick the smallest opinion on my least misuse, Oth.*, IV. ii. 109 (= ill opinion)."

242/293. *proyne*] Qo *proyne*, F2, ed. 1711, *proyn.* Later edd. *prune*, Dyce and Skeat, *proin.* The word was certainly pronounced as here spelt. According to Nares (s.v. *Proin*) it was "very little used in the age of Elizabeth, but common before that time." I think I have met it not unfrequently, though I can only recall a few instances, viz. B. Jonson's *Discourse with Cupid*, "where I sit and proyne my wings"; Milton, *Comus*, l. 378; Gascoigne's *Complaint of Philomene*, "proine her plumes" (p. 98, Arber); Bacon's Essay *Of Studies*, "For Naturall Abilities, are like Naturall Plants, that need Proyning by *Study.*" (p. 204, ed. Wright.)

246/297. *And all the longing maids that ever loved*] Sidney Walker says: "Both sound (the Fletcherian rhythm especially) and sense require 'that ever lov'd *them.*'" I do not feel at all sure that any addition is proper or necessary. Dyce (later edd.) follows Walker's conj. Mr Skeat has the old reading. See note on II. ii. 37/40.

270/324. *Make death a devil*] "This is obscure. It seems to mean—I will turn death into a horrible monster: cf. *Tro. and Cress.*, III. ii. 74." (Skeat.) May it not simply mean: 'though you should make death as formidable as a devil'?

282/339—342.] Fletcher here, clumsily enough, indicates the distinguishing characteristics of the Kinsmen.

292/349. *three*] Chaucer, Knight's Tale, 993,—

"And this day fyfty wykes, fer ne neer,
Everich of you shall bryng an hundred knightes."

ACT IV.

Chaucer originals to this act are :—sc. ii. : ll. 1236—1350. The descriptions of the Knights deserve close comparison.

Scene I.

A certain resemblance between the descriptive passages in this scene and the Queen's picture of Ophelia's death, has been the chief agent in misleading critics to suppose that the Jailor's Daughter is a copy of Ophelia. No view, Hickson points out, can be more erroneous, for "not only the circumstances, but the springs of action, are different from those of Ophelia; and we beg to assure such as may not have examined the question for themselves, that the language and sentiments are still more unlike. But the description in this scene has a certain resemblance to the circumstances of the death of Ophelia, and was probably written with that scene in view. It has no reference whatever to the *character* of the jailor's daughter, and it is the only circumstance in the whole play common to her and to Ophelia." (Hickson, p. 43*. See the entire passage.)

The following, from Weber's preface, illustrates the diversity of critical opinion :—"The Jailor's Daughter, which is our authors' own addition to Chaucer's Tale, has been long admired as an extremely well-wrought copy of Ophelia." (Vol. xiii. p. 3.) Here is the other extreme :—"a wretched interpolation in the story, and a fantastic copy of Ophelia." (Hazlitt, *Eliz. Lit.*, p. 125, ed. 1870.)

25/30. *Ever bring good news*] Cf. *Wit at Several Weapons*, IV. i. :—

"Thou never brought'st good news i' thy life yet;
And that's an ill quality."

41/54. *innocent*] "In the northern parts of this kingdom," says R[eed] in ed. 1778, "the common appellation of *an idiot* is *an innocent* to this day." Is the term peculiar to the northern part nowadays? It is commonly so used in Ireland.

45/59. *not right*] i. e. not sane, not in her right mind. The expression is still heard in Ireland in this sense, and is also used of a person supposed to be connected with supernatural agents of evil.

60/80. *To his own skill,*] See Abbott, *Sh. Gr.* § 228. i. e. "to its own skill in catching fish" (Skeat); or ? *skill* = care: to take care of itself.

71/93. *bevy*] "A lovely bevy of faire Ladies," Spenser, *F. Q.*, II. ix. 34. "This bevie of Ladies bright," *Sh. Kal.* April, l. 118, on which *E. K.* glosses: "*Bevie*, a beavie of ladies, is spoken figuratively for a company, or troupe: the

terme is taken of Larkes. For they say a Bevie of Larkes, even as a Covey of Partridge, or an eye of Pheasaunts." (Globe ed. p. 457.)

80/102. *Willow*] This song, often alluded to, is found in various forms; one version by John Heywood is given amongst the additional poems in Mr Halliwell's ed. of *The Moral Play of Wit and Science*, p. 86, ed. *Sh. Soc.* 1848. See the Commentators on *Othello*, IV. iii.

90/112. *posies.*] Fletcher is full of allusions to these mottoes, e. g. *Knight of B. P.*, V. iii.; *Loyal Subject*, II. ii. ("the jewel's set within.") ; *Pilgrim*, I. ii. ("Be constant, fair, still?" 'Tis the posy here, and here without, "Be good."); *ib.* IV. i. ("Prick me, and heal me.") ; *Woman Hater*, IV. i. ("poesies for chimneys.") ; *Rule a Wife*, IV. i. ("a blind posy in 't, 'Love and a mill-horse should go round together.' "). *Eastward Hoe*, IV. i. (Shepherd's Chapman, p. 474, "thou and thy acts become the posies for hospitals"). See a note on the word in Hales' *Longer English Poems*, p. 207. Mr Skeat refers to Chambers' *Book of Days*, I. 221. Rings made of rushes are alluded to again in *The Faithful Shepherdess*, I. iii., "Or gather rushes, to make many a ring For thy long fingers." For some interesting facts about old rings, see Fairholt's *Rambles of an Archæologist.*

91/113. *loose*] i. e. *lose.* Mr Skeat is the only editor who has noticed this. Commonly so spelt in books of the period, and through this play, *passim*; e. g. *Prol.* l. 5, etc.

106/132. *The Broome*] Sometimes spelt *Brome* (as *Rome* used to be pronounced *Roome;* v. Ellis's *Pronunciation*, p. 925). Weber gives this song from Wager's *The Longer Thou Livest, The More Fool Thou Art;* it is also found in *Captain Cox*, p. cxxvii, ed. Furnivall :—

"*Moros.* BRome, brome, on hill,
The gentle Brome on hill hill :
Brome, Brome on Hiue hill,
The gentle Brome on Hiue hill,
The brome standes on Hiue hilla."

Dyce (vol. viii., p. 182, ed. 1876) refers to Chappell's *Popular Music of the Olden Time*, &c., vol. ii. p. 459, sec. ed.

107/133. *Bonny Robin*] Ophelia sings, "For bonny sweet Robin is all my joy," *Hml.*, IV. v. 187. See Dyce's footnote (last two edd.), vol. viii. p. 184.

107/134. *tailour?*] v. n. III. v. 84/87 ; cf. l. 118/152.

110/137. *rarely*] or *rearly*, as the word is also spelt, i. e. *early.* Grose, *Glossary* (ed. 1839) : "*Rear* (corruptly pronounced *Rare*), early, soon. Meat under-roasted, boiled, or broiled, is said to be rear, or rare, from being taken too soon off the fire. See *Raid* and *Rathe.* Kent." Mr Skeat has an interesting note on the word. O. Edd., Skeat, *rarely.* Sympson conj. *rearly*, "i. e. betimes in the morning ;" but as he quoted no authority for this, Seward, followed by Edd. 1778, read : *early.* Mason, Weber, Knight, Dyce, adopt Sympson's reading. "Sympson had the authority of Gay, who uses *rear*, in his Shepherd's Week, as a provincial word for early." Weber.

112/141. *O Fair, O sweet*] Dyce (viii. 182, last two edd.) says this is found among *Certaine Sonets* at end of Sidney's *Arcadia*, p. 474, ed. 1598 :

"O Faire, o sweet, when I do looke on thee,
In whom all ioyes so well agree," etc.

119/152—5] Cf. *Hml.*, II. ii. 182—7.

139/180. *Ship.*] Fletcher has a lot of sea-talk on the course and management of a ship in *The Loyal Subject*, III. ii.

148/196. *A faire wood*] A wood is mentioned, l. 140/184, but is there not a pun intended here—*wood* meaning mad, as in *M. N. D.*, II. ii.—a fair wood = a mad beauty?

Scene 2.

"Fletcher's masterpiece."—Hickson. "In the soliloquy of the lady, while the poetical spirit is well preserved, the alternations of feeling are given with an abruptness and a want of insight into the nicer shades of association, which resemble the extravagant stage effects of the King and No King, infinitely more than the delicate yet piercing glance with which Shakspeare looks into the human breast in the Othello; the language, too, is smoother and less powerful than Shakspeare's, and one or two classical allusions are a little too correct and studied for him."—Spalding, *Letter*, p. 46.

16. *Set Jove afire with*] O. Edd. *Set Love afire with.* Sympson, (1) suggested *Set Jove afire with*, but thinking it still not sense, proposed, (2)

"*Jove* such another wanton *Ganimede*
Set *Love* afire with."

Seward omits *with*, and reads: *Set Jove afire;* making *afire* a trisyllable, and Knight adopts this reading. Seward also proposes to retain the old reading, and insert *he* after *Ganimede;* but prefers the former change. Edd. 1778, etc., adopt Sympson's change (1). Mason's explanation (which, strange to say, Dyce and Skeat accept as the right one) is: "Just such another (*sc. smile*) wanton Ganimede Set Jove," etc., *smile* being "understood from the preceding '*smiling*'" (Dyce). How any one can have read these lines attentively, without seeing that the noun is "eye," passes all comprehension. Emilia first mentions his face, and dwells reflectively on it; then his eye, of "fiery sparkle and quick sweetness," where "Love himself sets smiling"—O rare eye!

"Just such another [eye] wanton Ganimede
Set Jove afire with, and enforc'd the god
Snatch up the goodly boy," etc.

Then—having done justice to this particular feature, Emilia *next* describes his brow—

"What a brow,
Of what a spacious majesty he carries,"—

and in comes another classical parallel—of *brow*, as the former of *eye*—to balance the Ganimede bit:—

"Arch'd like the great-ey'd Juno's, but far sweeter
Smoother than Pelops' shoulder."

For the position of *with*, compare ll. 85/95—7, *infra*:—

"on his thigh a sword
Hung by a curious baldrick, when he frowns
To seal his will with."

See Hickson, p. 44*, on the "elaborate imitation" of Shakspere in this speech.

21. *Pelops' shoulder*] A very common allusion; e. g. *Faithful Shepherdess*, II. ii., etc.

27. *eye as heavy*] Cf. "How dull and heavily he looks upon me," *Prophetess*, I. ii.

28. *As if he had lost his mother*] Edd. 1778 (*he'd*) note: "This seems directly opposite to the sense intended, the effeminacy of *Palamon*, compared with *Arcite*. Perhaps we should read, *As h' had* NOT *lost his mother*, i. e. the mother in his mind." "This note is worth preserving for its curious and quaint absurdity."—Weber. (A good argument for a B. and F. *Variorum!*)

39.] In the *Lover's Progress*, I. ii., a rich "heir," Madam Olinda, has to choose between two rival lovers; see the whole scene. She says of one:

"in his face appears
A kind of majesty which should command,
Not sue for favour."

44. *a mere gipsy*] Commonly used as a term of contempt, as in *Four Plays in One*, *Triumph of Death*, sc. vi.: "thou damn'd gipsy;" *Monsieur Thomas*, I. i., "and all complexions beside hers, to gipsies." v. Schmidt, s.v.

67/70. *their faire knights*] S. Walker proposes to read *sixe* for *faire*, but Dyce well compares, "With three fair knights," III. vi. 292/351.

70/75. *Enter Messenger. Curtis.*] Qo *Messengers. Curtis'* services are required again, in company with *T. Tucke*, stage direction, V. iii. Probably these were a couple of intelligent "supers" at the Blackfriars; I have not succeeded in finding out any facts about their connection with the theatre; but I think I am justified in leaving all these relics of the old times on the page as they were written, at least in a trial edition like the present. They can do no harm, and possibly may help us to some clue of date or performance hereafter.

74/82. *these*] The description of the knights should be carefully compared with the corresponding pictures in Chaucer.

81/91. *Show fire within him*] Cf. Chaucer, *K. T.*, l. 1273—5:

"The cercles of his eyen in his heed
They gloweden bytwixe yolw and reed,
And lik a griffoun loked he about," etc."

87/97.] Like a copy from *Oth.*, V. ii. 260 (Skeat).

104/116. *ivy tods*] All former Edd. read *ivy tops*. But *tops* seems obviously a misprint for *tods*, the *d* being inverted. The same misprint occurs in the *Spanish Tragedy* (v. Hazlitt's Dodsley, vol. V. p. 9), *shapes* for *shades*, and the opposite in *R. and J.*, Q2, V. iii. 41, *friendshid* for *friendship*. I have never seen Ivy-*tops*, except here, in any book, but Ivy-*tods* are often alluded to by *B.* and *F.*,—*Wit without money*, IV. ii., "old tod-ivy;" *Rule a Wife*, &c., IV. iii., "tod of aged ivy;" *Bonduca*, I. i., "tods of ivy." *The Pilgrim*, I. ii., "tod of hay" (where, as Nares, *q. v.*, has also noticed, Ivy seems the true reading).

108/121. *court*] Qo *corect*, F2, ed. 1711, *correct*, Seward, etc., *crown*. Mr Skeat compares V. iii. 17/20. I have ventured to substitute *court* for Seward's conjecture, *crown*. It suits the sense, and in MS. might easily have been mistaken for *corect*.

125/142. *sirrah*] Qo. Nares gives *sirra, sirrue, sirrue, sirrue*, "quasi Albura, from whiteness. A colour meaning a white", as various forms of the word. v. Schmidt; cf. *Coriol.* I. ii. 22. *Tw. Lear.* IV. iv. 114. Schlegel and Tieck translate the words in *Coriol.*—"weil wir unsern Kaiser einige schwarz, einige schäckig und einige kahl sind," and note:—"s. r. g: s: r: s: k. g. im Original: some *sirrah*, welches die Römer in andern Verhältnissen hatten. Das Wort kommt aber öfter vor, bedeutet selbst, gemischt, grau und schwarz, und hängt mit Abraham 'wie die Engländer meinen nicht zusammen: im Ältern-schen haben wir es als a b r a x a: s c h, a b r a m s c h.' Ed. 1844, vol. viii., p. 384.

131/148. *gray-ey'd*] v. Schmidt, s. v. *Grey*, and the commentators on *Romeo and Juliet*, II. iv. 39 (p. 124, ed. Furness). Note their blunders about *sim-ey'd*. Cf. B. and F., *Honest Man's Fortune*, V. ii.

145/164] Seward followed by Edd. 1778 and Mason reads:—

"they would shew bravely
Fighting about the titles," &c.

Cf. III. i. 21.

Scene 3.

On the way in which we determine the authorship of this scene, must depend our view of Shakspere's share in the play as a whole. But—as Spalding (p. 58) lays down—"In truth, a question of this sort is infinitely more easy of decision when Fletcher is the author against whose claims Shakspeare's are to be balanced, than it could be if the poet's supposed assistant were any other ancient English dramatist. . . . When Fletcher is Shakspeare's only competitor, . . . we are not compelled to reason from difference in *degree*, because we are sensible of a striking dissimilarity in *kind*." In continuation therefore of the principle—that the underplot is entirely from one hand,—which he assumed in order to prove, Spalding, without a single word of criticism, gives this scene to Fletcher; but Hickson—and let no one refuse to accept his judgment without a careful weighing of his arguments—confidently declares Shakspere to be the author. Be it Shakspere's or another's, can any one read by themselves the scenes composing the underplot without feeling satisfied that we have here the very thing Spalding describes, an absolute dissimilarity in *kind*, and not a merely relative difference in *degree*? (See *N. S. S. Trans.*, pp. 45*—50*.)

Compare *Mach.*, V. i. and iii. Seward says: The printers have divided the whole scene into verse, "though it is evidently all prose;" Edd. 1778 think the fact that the printers have done so is "a strong presumption" of the lines having been so written.

18/21. *as there's*] Qo *as th'ers*, F2, etc. (except Weber, Dyce, Skeat), *as there's*. Mason, *are*, (*there's a sight*) *we maids*, [sic] &c. Weber, [*are*] (*there's a sight now*) *we*; Dyce, Skeat (from Mason), *are—there's a sight now!—we*. The old reading admits of two defences: *a. As* (= *so*) was used to introduce exclamations, though *so* was more commonly employed. The speaker is thinking of the place where the "blessed spirits" are—but before she can describe it or complete her sentence, she breaks into the exclamation, *as there's a sight now!* *b. sight* may be used, as it *is* used at the present day in Co. Wicklow, to mean *number*. One

often hears such expressions as: "there's a sight of people in the fair," "he's a sight of cattle," "I'd a sight sooner" (=a deal sooner), etc., and this provincial use (Mr P. A. Daniel informs me) still survives in England also. Thus the passage might mean, "Come where the blessed spirits—for there's a great number at present." I at least do not look for very connected utterances from this speaker; her other sentences are not so coherent as to justify me in rectifying her grammar here. The parenthesis is Seward's.

21/24, 26.] Mr Skeat refers to *W. T.*, IV. iv. 116, and *Hml.*, IV. v. 189.

25/27. *Barly-breake*] "'*He is at barley-break, and the last couple are now in hell.*' (The Virgin Martyr, Act V. Sc. i.) This game is thus described by Gifford, chiefly from a passage in Sir P. Sidney's Arcadia. 'It was played by six people (three of each sex) who were coupled by lot. A piece of ground was then chosen, and divided into three compartments, of which the middle one was called *hell*. It was the object of the couple condemned to this division, to catch the others, who advanced from the two extremities: in which case a change of situation took place, and hell was filled by the couple who were excluded by preoccupation from the other places; in this "catching," however, there was some difficulty, as by the regulations of the game, the middle couple were not to separate before they had succeeded, while the others might break hands whenever they found themselves hard pressed. When all had been taken in turn, the last couple were said *to be in hell*, and the game ended.'" Massinger's Works, ed. H. Coleridge, Glossary. Dyce adds: "On the Scottish mode of playing it (which is very different), see Jamieson's *Etymol. Dict. of the Scot. Lang.* in 'Barla-breikis, Barley-bracks.'" The game is still a favourite with boys, although the names and rules differ at almost every school. Allusions to it are common in old plays; e.g. *The Scornful Lady*, V. iv., "here's the last couple in hell;" *The Captain*, V. iv.; Massinger (q. *supra*, and) *The Parliament of Love*, IV. v.; Jonson, *Sad Shepherd*, I. ii. See Nares for a good note on the word.

29/32.] See n. III. ii. 29.

35/38—44. See Hickson, p. 47*, for a note on this speech. I have not noticed any parallels in *B.* and *F.* closer than these, not very close ones:—

Orpheus, describing Hell, says,

"Now in cold frosts, now scorching fires,
They sit and curse their lost desires."—*The Mad Lover*, IV. i.

and *The Night Walker*, IV. v., "the ravisher's soul in eternal frost."

46/49. *th' other, this fire*] O. Edd., etc., *another*. Dyce, *th' other*, plainly the right reading, as she is speaking of the "proud Lady" and the "proud Citty wife;" the one cries, . . . , th' other cries; the one cries . . th' other curses, etc. The occurrence of *th' other* in the last clause shews that the description is not of a general "whoobub," but of two typical figures in the crowd.

76/82. *carve her*] Qo, *crave her*, corr. F2 *carve her*. Seward inserts *for*, and so Edd. 1778 and Knight (1st ed.); Weber, Dyce, Knight (2nd ed. Pictorial Sh. 1867), follow F2. In the addenda to his *B.* and *F.*, vol. I., p. civ., 1843, Dyce says: "That Seward and Mr Knight were wrong in making the alteration, '*carve* for *her*,' is proved by the following line of Beaumont's *Remedy of Love*,

'Drink to him, *carve him*, give him compliments.'"

Mr Skeat quotes this passage, and from *Love's Pilgrimage*, I. i., "I'll carve you, sir."

If we made any addition, the more correct idiom would be, carve *to* her (*Com. Err.*, II. ii. 120, *Vittor. Corombona*, p. 8, ed. 1866). It was a mark of great respect to carve *to* or for a person. Cf. Chaucer, *Prol. C. T.*, l. 100. Sh. *M. IV.*, I. iii. 49; *L. L. L.*, V. ii. 323; IV. i. 55 (Schmidt, who refers to Dyce's Glossary). Prior, in *The Ladle* (Poems, vol. i., p. 74, Dublin ed. 1728) :—

"Well then, things handsomely were serv'd :
My mistress for the strangers carv'd."

Chapman, *Minor Poems*, p. 30 : "His eye did carve him on that feast of feasts."

77/83. *among*] See Sidney Walker, *Crit. Exam.*, vol. iii. p. 344, for a long note on this use of *among*, *per se*, as μετα occasionally in Greek. This use is common ; e. g. see Hazlitt's Dodsley, vol. I., pp. 7, 22, 329.

83/90. *out of square*] Cf. R. Edwardes' *Damon and Pythias* (Hazlitt's Dodsley, IV. 66) :

"The king himself museth hereat, yet he is far out of square,
That he trusteth none to come near him," etc. ;

i. e. disordered, "out of sorts." v. Schmidt, s. v., and cf. "all square," &c.

ACT V.

Weber divided Sc. i. into 3 scenes, but has not been followed in this.

Critics are unanimous—I may almost say—in assigning this act, with the exception of Scene ii., to Shakspere. See Spalding, *Letter*, pp. 46—57, Hickson, p. 52*. At the same time, I think it may be shewn that Fletcher was probably the author or enlarger of (at least) the preface to Scene i. Especially contrast the metre of the first 19 lines (17 verse-lines, 13 (not 15, Skeat, Pref. xxii.) double-endings !) with that of any other ordinary dialogue in the Shakspere part of the play; the two will be found very different. I had formed the above opinion some time before Mr Skeat's edition appeared, and I find that Mr Skeat holds the same views. See his Introd. pp. xix, xxii, xxiii.

The following words of De Quincey's may be fitly prefixed to any commentary on this act :—

"In retracing the history of English rhetoric, it may strike the reader that we have made some capital omissions. But in these he will find we have been governed by sufficient reasons. Shakspere is no doubt a rhetorician, *majorum gentium*, but he is so much more, that scarcely an instance is to be found of his rhetoric which does not pass by fits into the higher element of eloquence or poetry. The first and the last acts, for instance, of *The Two Noble Kinsmen*, which, in point of composition, is perhaps the most superb work in the language, and beyond all doubt from the loom of Shakspere, would have been the most gorgeous rhetoric, had they not happened to be something far better. The supplications of the widowed Queens to Theseus, the invocations of their tutelar divinities by Palamon and Arcite, the death of Arcite, &c., are finished in a more elaborate style of excellence than any other element of Shakspere's most elaborate scenes. In their first intention, they were perhaps merely rhetorical ; but the

furnace of conversation has transmuted their substance. Indeed, specimens of mere rhetoric would be better sought in some of the other great humourists, who are under less strict necessity of turning everything they touch into the pure gold of poetry."—De Quincey, *Works*, X. 49 (Black's ed. 1862).

Chaucer originals: Sc. i. l. 1321—1331 and for scenery, l. 1023—1035; Sc. ii. l. 1172—1184; Sc. v. l. 1265 *et seq.* Palamon plays first, Emetrius second, and Arcite third, in Chaucer's story.

4. *Smelling incense*] So all edd. Some of the later Editors appear to have noticed Theobald's conjecture here, *swelling incense*. But *swelling* seems the right word, and means: rising up in increasing volume of "hallow'd clouds."

9 10. *pressed*] simply *sins*. v. Schmidt.

10 11. *secrecy*] intimacy, confidence, close friendship. Cf. "The secrecies his alliance claims." *Honest Man's Fortune*, I. i. De Ingleby conj. *forcasure*: but cf. *Meas.* III. i. 196: *fistance*.

29 32. *port*] Q. Edd., etc., *part*, except Seward, *port*. "*port* may mean either 'to transport, carry, or to bring into port.'—Skeat.) But though Mr Skeat "can adduce no clear example" of *port* in this latter sense, it seems, as he thinks, the signification here.

30 33. *lymitor*] Not found elsewhere in *Sh.*, nor in *B.* and *F.* It may have been suggested by the Chaucerian word, *Lymitour*, "a friar licensed to beg within a certain district." Spenser and Drayton use the word in this old sense. v. Notes. Here, however, it is a substantive derived from *limit*, and means the Divine Shaper of our destinies.

34 40. *lovers*] friends. *Friend* was often used conversely when we would say *lover*.

34 40. *sun*] Spalding, p. 55, observes that "the description which we have read of Mars' attributes reminds one strongly and directly of the fine speech in the poem, when old Saturn, the god of time, enumerates his own powers of destruction. It is far from unlikely," he adds, "that the one passage suggested the other. The rich can afford to borrow."

37 44. *which still is farther off it*] Mason cannot think this, the reading the first four edd. [Edd. 1778, Knight, *farther*], right, because it does not appear to him "to be sense, to say that apprehension is farther off from the spirit of Mars than fear is." He is "therefore inclined to adopt Theobald's amendment, and to read—

> And the apprehension,
> Which still is father of it.

For we may fairly say that apprehension, that is, a sensibility of danger, is the parent of fear." Heath, Weber, Dyce, Skeat, adopt Mason's change; and Mr Skeat thus explains the amended passage: "*Apprehension* means *perception*; and the sense is—whose spirit within you expels the seeds of fear, and that perception of danger which is ever the cause of fear. Fear cannot arise, even in the most timid, till there be first some sense, or at any rate, some imagination, of danger at hand. We find almost the same thought in *Cymbeline*, IV. ii. 109—

> Being scarce made up,
> I mean, to man, he had not apprehension

Of roaring terrors; for th' effect of judgment
Is oft the cause of fear."

But I do not see how we cannot get this meaning precisely out of the text as it stands in the old editions. *Apprehension* is the *perception of danger*, this underlies fear, is therefore farther off than fear is; beyond it, and so farther to reach and harder to eradicate. The "effect of judgement" is the perception of danger, this perception of danger is the antecedent of fear—an indispensable preliminary condition.

50/56. *Turned green Neptune into purple*] Cf. *Mach.*, II. ii. 62, 3:—

"No: this my hand will rather
The multitudinous seas incarnadine,
Making the green one red."

[i. e. one-red]. "i. e. converting the green into one uniform red." Clark and Wright, Clar. Press ed. It is enough to "put faith in a fever" to read all the glosses on this passage in Furness's *Macbeth*, p. 107. Steevens compares Heywood's *Downfall of Robert earl of Huntingdon*, 1601: "He made the *green sea red* with Turkish blood." Again, "the *multitudes* of seas died *red* with blood." [dyed].

whose approach] These words were suggested by Seward to fill up an evident gap in both the meaning and metre of the passage as it stands in O. Edd. Qo reads:—

Greene Nepture into purple.
Comets prewarne, whose havocke in vaste Feild, &c.

51/57. *vast field*] *vast* probably means boundless, wide-spread battle-fields (though it might have another sense of Lat. *vastus*, desolated), as in *Hen.5*, prol. 12:—

"can this cockpit hold
The vasty fields of France."

53/59. *foyzon*] Qo, F2 so spell the word. "Foison, rich harvest" (Schmidt). Lat. *fusionem*. It occurs in Sh., *Sonn.* 53. *Tp.*, II. i. 163; IV. 110. *Meas.*, I. iv. 43 ("Teeming foison"); *Mcb.*, IV. iii. 88; *Ant.*, II. vii. 23 (*ib.*).

54/60. *armipotent*] A Chaucerian epithet (Seward), cf. *Knight's Ta.*, l. 1124: "Marz armipotent;" l. 1583: "Marz the stern god armipotent." Saturn, l. 1605, says: "Myn is the ruen of the hihe halles, The fallyng of the toures and the walles," etc.

62/68. *enormous*] Cf. *Lear*, II. ii. 176: "From this enormous state."

66/72. *pluresie*] v. Trench, *Eng. Past and Pres.*, p. 237 (3rd ed.). Cf. *Hml.*, IV. vii. 118:—

"For goodness, growing to a plurisy
Dies in his own too much."

But Shakspere was not the only writer who shewed his "small Latin and less Greek" by this implied derivation from *plus*. Cf. *B.* and *F.*, *Custom of the Country*, II. i., "grow to a plurisy and kill," etc.; Massinger, *Unnat. Combat*, IV. i., "Thy plurisy of goodness is thy ill;" Ford, *'Tis Pity*, IV. iii., "plurisy of lust;" *Broken Heart*, IV. ii., "that foulness Whose plurisy hath fevered faith and modesty" (cf. "puts faith in a fever," 2 *N. K.*, I. ii. 66/73); *The Fancies* (q.

Weber), "a plurisy of faithless impudence." Add (from Nares) *Atheist's Tragedy*, sig. G., "plurisy of lust;" Mascal, on *Cattle*, "grow to a plurisy, and die thereof;" and (Wright, Clar. Pr. *Hml.*) Massinger, *The Picture*, IV. ii.

69/75. *Stars must glister*, &c.] Cf. Peele, *Tale of Troy*, "glistering like stars of pure immortal fire."

79/85. *And weepe unto a girl*] O. Edd. (F2, ed. 1711, *weep*); Seward, etc., *To weep*. But surely the idea of enforcement is sufficiently plain to allow the old reading to stand, *and make him weep* being the sense if expanded. Theobald's marginal note: "*into*, i. e. *'till he become tender as a Girl*," has not been accepted by any of the Edd. (I may note here, that Edd. 1778 cannot be trusted for the *literal* accuracy of their transcripts from ed. 1750; e. g. here they write *became*, and *girl.*)

85/91. *poul'd*] O. Edd. *pould*. The way it was pronounced, probably; v. Ellis, *Pronun.*, p. 961. See Nares, s. v. *Poll*, and cf. Chauc. *Prol.* 177, 627, *Reve's Ta.*, 386, "piled sculle;" Spenser, *F. Q.*, V. ii. 6; 2 *Sam.* xiv. 26; Hazlitt's Dodsley, IV. 81; *Coriol.*, IV. v. 215 (Booth's repr., p. 621 *a*), "He will mowe all downe before him, and leaue his passage poul'd." (Schmidt inaccurately: "O. Edd. *pouled.*") Seward, etc., *polled*. Dyce and Skeat, *pollèd*, making the line an alexandrine. It seems rather to scan: *Stale grav|ity| to dance;| the poul'd| bach'lour|*. The position of the pause confirms this, and in V. iii. 117/135, the same disyll. pronun. of *bachelour* occurs.

86/92. *Whose youth*] Seward thought the metre of this line defective (which it is not, *bonfires* being trisyll.), and accordingly, with his usual disregard of meaning where *measure* was concerned, gave: *Whose freaks of youth*. Dyce notes: 'Some word has probably dropt out here[?]; but the construction of the passage is such as our writers frequently employ: the poet wrote "*youth* . . . . HAVE" on account of the intervening "*boys.*"' Skipping over bonfires was one of the customs observed on Midsummer's Eve: v. Strutt, *Sports and Pastimes*, p. 359, ed. 1831.

102/108. *liberal*] "licentious, wanton." Schmidt distinguishes seven meanings of this word in Sh. *Lex.*

108.] With this whole speech of Palamon's we may compare and contrast the following, from Fletcher's *Women Pleased*, I. i. sp. 63:—

> ". . . I never call'd a fool my friend, a madman,
> That durst oppose his fame to all opinions,
> His life to unhonest dangers; I never loved him,
> Durst know his name, that sought a virgin's ruin,
> Nor ever took I pleasure in acquaintance
> With men, that give as loose reins to their fancies
> As the wild ocean to his raging fluxes:
> A noble soul I twin with," &c

And with the special passage, the old bridegroom and young bride, compare a very interesting dialogue (too long to quote) of "An old Man courting a young Girl," in Cleveland's Works, pp. 224—8, ed. 1742, and v. n. on *unwappered*, *infra*, V. vi. 10.

106/112.] See Hickson, p. 30*, on an instance of coincidence in sentiment

with this passage, which, as a proof of the identity of the writer, is "as strong as its kind will admit;" viz. *Troil. and Cress.*, V. ii. 129-133:—

"Let it not be believed for womanhood!
Think we had mothers; do not give advantage
To stubborn critics, apt, without a theme,
For depravation, to square the general sex
By Cressid's rule: rather think this not Cressid."

For Qo *pheare*, F2, ed. 1711, have *Sphere*. For this latter reading Seward conjectured *pheere*, and was extremely gratified to find that this actually was the old reading! See a note on V. iii. in Ed. 1778, wherein Seward's misrepresentations, etc., are exemplified; and Gifford's Ben Jonson, pref., p. 68 (ed. 1838, Moxon).

Mr Skeat omits the entire passage, but on IV. iii. 70 (85), notes that "*Pheer* is not good spelling; it should be *feer* or *fere*, as it is from the Middle English *fere*, A.S. *gefera*, one who *fares* or travels with one, a comrade, companion; also, a playmate, and sometimes a wife" (p. 142). *Titus And.*, IV. i. 89 (Booth's reprint, 642 *a*): "the wofull Feere And father of that chast dishonoured Dame." "In Per. Prol. 21 O. Edd. *peer*, M. Edd. *fere* or *pheere*" (Schmidt; *pheere*, Malone, Staunton; *fere*, Globe ed.). Byron, *Childe H.*, c. i. *feres*.

119/124—7] The pointing, though obvious, is most chaotic in O. Edd., Qo reading,—

"To those that prate and have done; no Companion
To those that boast and have not; a defyer
To those that would and cannot; a Rejoycer," &c.

128/134. *merit*] reward. I may quote (Dyce from Mason from Johnson from) Prior, *Ode to Queen Anne*, "Those laurel groves, the merits of thy youth," etc. Cf. *Rich.2*, I. iii. 156; *L. L. L.*, IV. i. 21 (quibbling. Schmidt).

130/136. *from eleven to ninety*] Cf. Pope, *R. of L.*, IV.:—

"Hail wayward Queen,
Who rule the sex to fifty from fifteen."

Direction.] *Records*, recorders, a kind of flute. See Dyce and Nares' *Gloss.*, and Chappell's *Pop. Music of the Olden Time*. v. n. dir. I. i. See Chapman's *Shadow of Night* (*Minor poems*, &c., ed. Shepherd, 1—18). Cynthia's ivory chariot ("*ut ait Callimachus*") was drawn by "a brace of silver hinds." Compare, too, *The Phœnix Nest*, 1593 (Park's *Heliconia*, II. 133), for a poem "The Praise of Virginitie"—"Virginitie resembleth right the rose," etc., illustrating the symbolism of the shattered rose.

140/146. *windfann'd snow*] Cf. *W. T.*, IV. iv. 373—6:—

"I take thy hand, this hand,
As soft as dove's down and as pure as it,
Or Ethiopian's tooth, or the fann'd snow that's bolted
By the northern blasts twice o'er;"

and *Coriol.*, V. iii. 64—7:—

"The noble sister of Publicola,
The moon of Rome, chaste as the icicle

That's curdied by the frost from purest snow
And hangs on Dian's temple:" etc.

Mr Skeat quotes these lines from *chaste as the icicle*, but *The moon* (Diana) *of Rome* draws the parallelism much closer.

140/146. *female knights*] Dian's Knights are spoken of again by Sh., *All's Well*, I. iii. 120; *Much Ado*, V. iii. 13 (Schmidt).

144/150. *greene eye*] Weber says that "the Spanish writers are peculiarly enthusiastic in the praise of green eyes," and quotes Cervantes' novel, *Del Zelosso Estremanno* (given by Mr Skeat). Spalding, *Letter*, p. 50, refers to *Romeo and Juliet*, [III. v. 222]; *Mids. N. D.*, [V. i. 342]; and to *Don Quixote*, Parte II., capite xi.:—"Los ojos de Dulcinea deben ser de *verdes* esmeraldas." Cf. Ch. *K. T.*, I. 1309, "his eyen bright citryne." Seward, deeply perplexed by the epithet *green*, reads *sheen*. See Furness' *R. and J.*, p. 212. The word has been very variously explained, but the concurrent testimonies of Old English, French, Spanish, and Italian writers have been produced to show that *green* eyes were considered very beautiful, and signs of long life. That this colour is unusual now-a-days, "must be confessed;" and "for this, let naturalists, if they can, account."—(Douce.)

147/153. *scurril term*] Cf. Ford, *Lady's Trial*, IV. ii., "scurril jests;" *Troil. and Cress.*, I. iii. 148, "Breaks scurril jests." I have not met with the word in *B.* and *F.*

ib. port] Theobald quotes *Hml.*, I. v. 63, to sustain his reading, *porch*, which Seward rejects. Dr Ingleby suggests the same emendation and parallel. But each word is peculiarly appropriate in its own place; cf. 2 *H.4*, IV. v. 24, "That keep'st the ports of slumber open wide To many a watchful night" (there, however, of the *eyes*, but in the same sense, gates). "The Latin *porta* is as good a word as its derivative *porticus*" (Skeat). Chapman (*Shadow of Night*, p. 8, cf. *Minor Poems*, p. 119), "ivory port," "Night's port of horn" (Virg. *Æn.*, vi. 893).

154/160. *I am guiltless of election;* etc.] All edd., except Dyce (last 2 edd.), place the stop after *eyes*, instead of, as here, after *election*. This, Dyce's reading, is obviously the only comprehensible arrangement of the lines. Qo has:

Am guiltlesse of election of mine eyes,
Were I to loose one, they are equal precious,
I could doombe neither, that which, &c.

Scene 2.

By Fletcher. Spalding, p. 51; Hickson, p. 51*.

18/24. *Hoa there*] Mason would read, *Hold there;* but in V. iv. 41/51 we have *Hold hoa*. v. Schmidt, *s. v.* Ho.

48/67. *cut and long tail*] "... and though ... the gaoler's daughter is speaking of the unrivalled accomplishment of the *horse* which she imagines Palamon has given to her, it seems to be agreed that the expression *Come cut and long tail* was originally derived from *dogs*, and equivalent to 'Come *dogs* of all sorts.'" See a long note (based on Nares) in Dyce's *Glossary*. Cf. *Wit at Several Weapons*, II. iii., Jonson, *Love's Welcome* (*at Welbeck*); and see Dyce's n. on Greene's *George a Greene*, p. 267 (Routledge's ed.).

50/70.] Alluding probably to Banks' Curtal, a celebrated dancing horse named Marocco, exhibited in London about 1589. It is said that Banks and his horse were burnt at Rome by order of the Inquisition. See Nares (ed. Wright and Halliwell) for an interesting note; and Lt.-Col. Cunningham's Marlowe, p. 365, n. (on *Epigrams* by J. D[avies], xxx. and xlviii). References to this horse are very numerous, and may be found even fifty years after his fame had become historical; e. g. Cleveland, *Works*, p. 86 (ed. 1742): "Well, he's a nimble Gentleman; set him upon *Banks* his horse in a Saddle rampant, and it is a great question which part of the Centaure shews better Tricks." v. Strutt, *Sports and Pastimes*, ed. Hone, 1831, p. 243.

53/73. *tune*] Qo *turne*, F2 *turn*, Corr. 1750. "Whose tongue is *tun'd*" is misprinted *turn'd* in *The Spanish Tragedy*, Qo 1618. v. Hazlitt's Dodsley, vol. v. p. 163. Query, was *turn* used in this sense?

Light o' love] "An old tune of a dance, the name of which made it a proverbial expression of levity, especially in love matters. Sir J. Hawkins recovered the original tune from an old MS., and it is inserted in the notes to Much Ado about Nothing, Act IV. Sc. iii."—Nares.

57/80. *Casts himself th' accounts of all his hay and provender. That Hostler must rise betimes that cozens him.*] There is a strong family likeness between this horse and one in Fletcher's *Love's Pilgrimage*, I. i. :—

Diego. "Lazaro!
How do the horses?
Laz. Would you would go and see, Sir!
A plague of all jades, what a clap he has given me!
As sure as you live, master, he knew perfectly
I cozen'd him on 's oats; he look'd upon me,
And then he sneer'd, as who should say 'Take heed, Sirrah!'
And when he saw our half-peck, which you know
Was but an old court-dish, Lord, how he stampt!
I thought 't had been for joy; when suddenly
He cuts me a back-caper with his heels,
And takes me just o' th' crupper; down came I
And all my ounce of oats; then he neighed out,
As though," etc.

See the whole passage. According to Seward, Shirley took this scene, after Fletcher's death, from the *New Inn*, III. i., to patch up Fl.'s play. The passages are almost literally the same; but is it certain that Fletcher is not the author of the passage?

63/87. *bottles*] Bundles of hay, "*less* than a truss," according to Mr Skeat, correcting Nares' statement. Cf. *M. N. D.*, IV. i. 37; *Love's Pilgrimage*, I. i.,—

"and every bottle
Shews at the least a dozen; when the truth is, Sir,
There's no such matter, not a smell of provender."

64/88. *strike*] "four pecks, or a bushel, a strike of corn. N." Grose's *Glossary* (with Pegge's additions, 1839). "According to Bailey, a *strike* is *four*

bushels." (Skeat. Probably a mistake of Bailey for *pecks*.) Cf. *Scornful Lady*, V. iii., "brew three strikes more in a hogshead."

66/90. *A miller's mare*] Cf. *The Little French Lawyer*, IV. v.,

Nurse. . . . "I can jump yet
Or tread a measure.
Lam. Like a miller's mare."

and *The Chances*, III. i.

A miller's mare, working round a beaten track (to drive the mill), was perhaps proverbial for her steady-going attention to business.

73/101. *Stool Ball*] Dyce quotes Strutt, *Sports and Pastimes*, for his account of this game. Ed. Hone, 1831, p. 97.

Strutt (p. 98) quotes from D'Urfey's Don Quixote :

"Down in a vale on a summer's day,
All the lads and lasses met to be merry ;
A match for kisses at stool-ball to play
And for cakes, and ale, and sider, and perry.
Chorus. Come all, great small,
Short tall, away to stool-ball."

86/120. *Daugh. O Sir, you would faine be nibbling*] O. Edd. read *Daugh.*, and so Edd. 1778 and Dyce. Seward, Mason, and Weber, give this speech to the *Jailor*, but "we think it doubtful" (Edd. 1778). *Nibbling* seems to have had an equivocal sense, as in *A. Y. L.*, III. iii. 83 : "As the ox hath his bow, sir, the horse his curb, and the falcon her bells, so man hath his desires ; and as pigeons bill, so wedlock would be nibbling." Cf. *B.* and *F.*, *The False One*, V. iv. ; *A Wife for a Month*, V. ii. ; *The Night Walker*, I. i. v. Halliwell, *Arch. Dict.* s. v.

93/132. *how y'are growne*] Arcite is "the lower of the twaine," II. i. 52.

Scene 3.

Shakspere's. "Perhaps there is nothing in every respect resembling it in the circle of the English drama. . . The manner is admirable in which the caution, which rendered it advisable to avoid introducing the combat on the stage, is reconciled with the pomp of scenic effect and bustle. The details of the scene, with which alone we have here to do, make it clear that Shakspeare's hand was in it. The greater part, it is true, is not of the highest excellence ; but the vacillations of Emilia's feelings are well and delicately given, some individual thoughts and words mark Shakspeare, there is little of his obscure brevity, much of his thoughtfulness legitimately applied, and an instance or two of its abuse."—Spalding, *Letter*, p. 51.

6/7. *I will stay here,*—] Except that I place the dashes after *here*, and *hear*, and omit the comma after *punish'd*, this and the three following lines are pointed as in O. Edd., and the meaning is plain : *I will stay here* (. . . .) *not taint mine eye*. Edd. 1778 and Weber print :

. . . . "('gainst the which there is
No deafing) but to hear, not taint," &c.,

and Dyce the same, substituting dashes for the marks of parenthesis, and (edd.

'67, '76) placing a comma after *deafing*. Mr Skeat places a colon after *here*, commas after *happen* and *deafing*, and (,—) after *hear*. Dr C. M. Ingleby has kindly called my attention to a note in *Notes and Queries* (5th S. I. May 2, '74, p. 343), by *F. J. V.*, where Dyce's reading (with the comma after *deafing* omitted) is given, and the comment :—" The last line but one, thus printed, has no meaning that I can make out ; should we not write—

> ''gainst the which there is
> No deafing, but to hear—not taint mine eye.'

where 'but to hear' = so as not to hear. (See Abbott's *Shakespearian Grammar*, § 122.) Then Emilia will say, 'I will stay here, not taint mine eye,' &c., the intermediate words being in a parenthesis."

13/16. *show well, pencill'd*] Heath and Mason placed the comma after *well*, adopted by Weber, Dyce, and Skeat. O. Edd. omit the comma, Edd. 1778 and Knight read *well-pencil'd*. Seward read *time shall*, because *sometimes* are not *all times*. *In their kind*, i. e. in their natural shape, in reality, which sometime appear noble when represented by art.

16/19. *price*] Edd. Query, *prize?* cf. V. i. 42/48, iii. 135/153 ; but also iii. 31/40.

17/20. *question's title*] i. e. the title in dispute, the right of the controversy. Cf. III. i. 112/127-8 ; V. i. 127/132. Dyce ('67, '76) reads *questant's*, and supports his change very strongly by quoting Collier (on *M. W.*, III. iv., Sh. vol. i., p. 222, sec. ed.), for the second folio misprint *question* in *All's Well*, II. i. 16, of the first folio reading, *questant*. But here, there were *two* questants, so *to crown the questant's title*, i. e. the disputant's title, would be unmeaning (as would also be *questants'*, if it were proposed as an amendment).

22/28. *Darkness*] "The thought here is frequent in Sh.'s dramas : and the expression of it closely resembles some stanzas in the Lucrece, especially those beginning, 'Oh comfort-killing night !'" (ll. 764 sqq.) Spalding, p. 52.

23/29. *dam*] Qo *dam*. F2 *dame*, corr. 1750 (by a happy conjecture of Seward's !).

38/50. *He whom the gods*]

> "Or if my destyné be schapid so,
> That I schal needes have on of hem two,
> So send me him that most desireth me."
>
> *Kn. Ta.*, ll. 1465—7.

(Note *on* for *one*.)

83/96. *tytlers*] i. e. contenders about a title, questants. Qo, F2, *Tytlers*, ed. 1711 *Tylters*, and the rest *tilters*. None of the editors notice this quarto reading ! There were eight bold *Tilters*, but only "two bold *Titlers*." See Hazlitt's Dodsley, vol. v., p. 157, n. for a curious parallel mistake.

87/100. *Their noblenes peculier to them gives*] At the foot of p. 447, in Fol. 1679 is given the catchword *Their*, but on turning over the leaf we read *The prejudice*, etc., the line *Their nobleness*, etc., being left out, obviously by an oversight. Seward was greatly puzzled over the complexity of the passage as it stood in F2 and ed. 1711, and left the construction to "some more fortunate Expositor" ! Restored, 1778. Edd. 1778 point l. 88/101 : *disparity, value 's shortness, To*, etc., but *values shortness to* means just the same as *gives the prejudice*

of disparity to; cf. 1 *H.*4, V. ii. 60 (v. Schmidt, s. v. *Value*). Weber, *value's shortness To.* Mr Skeat gives the general sense of the reading he follows: "Were both made into one, no woman were worthy of a man so composed. Even as they are, the share of nobleness which each singly possesses is such as to assign, to any lady alive, a prejudicial inequality, a deficiency of worth as compared with them."

120/138. *a sow of lead*] Cf. *The Woman's Prize*, IV. i.,—

"But in the way she ought, to me especially,
A sow of lead is swifter."

The Scornful Lady, V. ii.,—

"To throw the sledge, and lift at pigs of lead."

The exact expressions, *a sow of lead*, or *a pig of lead*, do not occur in *Sh.*, but lead is often spoken of as an emblem of heaviness; e. g. (selected from Schmidt) 2 *H.*4, I. i. 118; *Cor.*, I. i. 184; *Rom.*, I. iv. 15 ("soul of lead"—F1 *soale*, quibbling), II. v. 17; *Mcb.*, II. i. 6; *Ant.*, III. xi. 72.

122/140. *For he that was thus good*] Sidney Walker thinks this to be not an accidental coincidence with Ἐσθλὸς ἰὼν, ἄλλου κρείττονος ἀντέτυχεν.

Scene 4.

As V. iii. 132 shews, the scene is not changed here. Dyce refers to V. iv. 99, but the lists were made (v. III. vi. 292) where first they fought, and the two places are therefore identical.

"The authorship of the last scene admits of no doubt. The manner is Shakspeare's, and some parts are little inferior to his very finest passages." Spalding, allowing that the reference to the jailor's daughter in this scene might be mentioned as an argument against his "hypothesis," adds in a note: "It is plain that the underplot, however bad, has been worked up with much pains; and we can conceive that its author would have been loth to abandon it finally in the incomplete posture in which the fourth scene of this act left it. Ten lines in this scene sufficed to end the story, by relating the cure of the insane girl; and there can have been no difficulty in their introduction, even on my supposition of this scene being the work of the other author. If the two wrote at the same time, the poet who wrote the rest of the scene may have inserted them on the suggestion of the other; or if the drama afterwards came into the hands of that other, (which there seems some reason to believe,) he could easily insert them for himself. In any view, these lines are no argument against my theory."—*Letter*, p. 54. Spalding's plea certainly seems of weight, and Hickson does not mention this as an argument for his division, although he does say, perhaps too loosely, that all the last scene is by Shakspere. Mr Swinburne takes a different view; he says:—"In the very last scene of the *Two Noble Kinsmen*, we can tell with absolute certainty what speeches were appended or interpolated by Fletcher; we can pronounce with positive conviction what passages were completed and what parts were left unfinished by Shakespeare."—*Fortnightly Review*, Jan. 1876, p. 41. And Mr Swinburne promises me a full examination of this scene when he comes to write on this play.

1—15.] Cf. *Laws of Candy*, II. i.

5. *pity; to live, still*] i. e. we still have their wishing that we should be spared;

we have not yet "outliv'd The love o' the people." Or perhaps the Qo is right: *To live still, Have* &c. The pointing is similar in later Edd., except Dyce and Skeat: *live still Have.*

8. *lag hours*] Mr Skeat happily quotes 1 *H.*4, V. i. 23,—

> "For mine own part, I could be well content
> To entertain the *lag-end* of my life
> With quiet hours,"

and explains the general sense to be,—"We anticipate the loathsome misery of old age, and we beguile the gout and the rheum, that, in their latter hours, lay wait for grey old men that approach the gods more slowly."

approachers] Cf. *Timon*, IV. iii. 216.

10. *unwapper'd, not*] Qo, F2, *unwapper'd not*, Sympson explained, "young, and *unfrightened;*" but Theobald and Seward (followed by Edd. 1778) read *unwarp'd*, Seward, however, adding a postscript: "I find in the Glossary to *Urry's Chaucer*, *wapid* and *awhapid*, daunted, astonish'd. This is probably the same Word that Mr Sympson may have somewhere found spelt wapper'd." (Chau. *Compl. of a Lov. Lyfe*, l. 168, "awaped and amate." ?= forpined, worn away with *wope*, weeping. A.S. *wôp.*) Knight, *unwappen'd*, Weber, Dyce, Skeat, *unwapper'd, not.* Cf. *Timon*, IV. iii. 38:

> "Makes the wappen'd widow wed again."

(?*wapper'd.* v. Halliwell, s. v. *wapen'd;* however, cf. *Rich.*3, I. i. 81.) See Dyce, *Glossary*, and Nares, s. v. *wappen'd* or *wapper'd.* Dyce explains *unwapper'd* to mean "unworn, not debilitated;" and *wappen'd*, "overworn." (v. Ingleby, *Still Lion*, p. xi, sec. ed.) Dyce refers to Harman's *Caueat or Warening for Common Cursetors*, &c., 1573, last sent. of p. 69, reprint 1814; Dekker's *English Villanies*, &c., ed. 1632, 2[3]d stanza of the Canter's song, sig. o. verso; and Grose's *Dict. Vulg. Tongue*, s. v. "Wap." Grose's *Glossary* (ed. 1839), "*Wapper'd*, restless or fatigued; spoken of a sick person.—Glouc." Halliwell, *Arch. Dict.*, gives *wapper*, "to move tremulously;" and *wapper-eyed*, "having eyes that move in a quick and tremulous manner, either from a natural infirmity, or from want of sleep."

Wapper in *wapper-eyed* may be formed from the verb *wap* or *wapper*, as (Dr Abbott, *Sh. Gr.*, p. 325, § 443) "We have 'windring' from 'wind*er*,' *Tempest*, IV. i. 128, formed after the analogy of 'wand*er*,' 'clamb*er*,' 'wav*er*,' the *er* having apparently a frequentative force;" or—as I prefer to explain—'wind*er*,' 'wapp*er*,' 'slipp*er*' (= slippy, *Par. Daint. Dev.*, pp. 28, 59, 63, ed. 1810), 'lith*er*' (= lithe, Hazl. Dodsl. vii. 418), 'bitt*er*,' etc., are all forms of the old English adjectival suffix in *-or*, *-er*, *-r*, and may possess some frequentative force. ("Adjectives in -r (O.E. *-or*, *-er*, *-r*), *bitter*, *fair*, *lither*, *slipper-y* (O.E. *sliper*, and *slider*) *meagre.*"—Dr Morris, *Hist. Outl. Eng. Accid.*, p. 285, § 321: suffixes of Teutonic origin.)

Wapper then may be formed from *wap*, a word found in *Morte D'Arthur* (Globe ed. p. 480), where Sir Bedivere says: "I saw nothing but the waters *wap* and the waves wan,"—of the restless action of the waters "lapping on the crag." This shews us the precise force of *wapper*, tremulous, quivering, restless; and *wapper'd*, worn by unrest—whether said of a crag, worn by the perpetual action

of the waves, (the 'multitudinous seas,') or of a person—broken down by sorrow or infirmity. *Unwapper'd* here means unworn; free from traces of those attendants upon "grey approachers," the "gout and rheum," and all the "loathsome misery of age."

In Cleveland's Dialogue of "An Old Man courting a Young Girl," the Nymph says:

> "If at the Resurrection we
> Shall chance to marry, call on me;
> By that time I perhaps may guess
> How to bathe and how to dress
> Thy weeping Legs, and simpathise
> With perish'd Lungs and *wopper Eyes*," &c.
>
> *Works*, ed. 1742, p. 226.

35/42. *quight*] Qo F2, i. e. *requite, requight*, l. 44. v. Schmidt, s. v. *quite, vb.* It is a distinct word from *quit*, and is rather to be referred to *requite*, as *quit* to *acquit*. Schmidt does not notice this distinction.

47/58. *most dearly sweet*] O. Edd., *early*. Sympson, *rarely*. Seward, etc., *dearly*, "in the sense of *exceedingly*, or *extremely*."

48/61—98.] De Quincey, essay on *Lessing*, Works, XII. 302 (ed. Black), refers to this speech, as follows: "iv. As a *beautiful* object. In those objects which are referred wholly to a purpose of utility, as a kitchen garden for instance, utility becomes the law of their beauty. With regard to the Cow in particular, which is referred to no variety of purposes, as the horse or the dog, the external structure will express more absolutely and unequivocally the degree in which the purposes of her species are accomplished; and her beauty will be a more determinate subject for the judgment than where the animal structure is referred to a multitude of separate ends incapable of co-existing. Describing in this view, however, it will be said that Virgil presupposes in his reader some knowledge of the subject: for the description will be a dead letter to him, unless it awakens and brightens some previous notices of his own. I answer, that, with regard to all the common and familiar appearances of nature, a poet is entitled to postulate some knowledge in his readers; and the fact is, that he has not postulated so much as Shakspere, in his fine description of the hounds of Theseus, in the *Midsummer Night's Dream*, or of the horse of Arcite; * and Shakspere, it will not be pretended, had any didactic purpose in those passages." *"In the *Two Noble Kinsmen*. The first act has been often and justly attributed to Shakspere, but the last act is no less indisputably his, and in his very finest style." Spalding (p. 56) thinks this long speech "decidedly bad, but undeniably the work of Shakspeare."

55/60. *calkins*] "The parts of a horse-shoe which are turned up and pointed to prevent the horse from slipping."—Dyce. (In Co. Wicklow horses' shoes are said to be *cocked*—? *calked*—when thus prepared.) By "turned *up*" probably Dyce (and Knight and Skeat) understood "turned *down*." Weber quotes from Cotgrave, s. v. *Zain*, "A horse that's all of one dark colour, without any starry spot or mark about him, and thereby commonly vicious."

62/75. *Saturn*] "The sullen Saturn," *Sea Voyage*, III. i.; "might well have

warm'd old Saturn," *Cymb.*, II. v. 12; cf. *Knight's Ta.*, ll. 1818—41, and Spalding's *Letter*, p. 55,—"A way is devised for reconciling the contending oracles; and the catastrophe which effects that end is in the old poet anxiously prepared by celestial agency. . . These supernal intrigues are in this play no more than hinted at in the way of metaphor."

69/82. *mannadge*] "the management or government of a horse."—Dyce. The strict sense of Fr. *manége;* Ital. *maneggio.*

72/85. *dis-seate*] Cf. *Mcb.*, V. iii. 21 (F1 *dis-eate*), and see the commentators in Furness' *Variorum*, p. 266 (this instance of the word *dis-seate* is not there given).

77/90. *on end he stands*] F2 prints these words as part of l. 89, within a bracket [( ]; but the manner in which they are printed in Qo,—

"He kept him tweene his legs, on his hind hoofes
on end he stands
That Arcites leggs being higher then his head," &c.

—and the incompleteness of the sense, shew that some words have here dropped out of the text. Weber has also observed this (referring it to illegibility of the MS.), but thinks "the sense is, however, perfect as it stands;" and Mr Skeat adds: "In fact, the half-line is rather effective."

104/120. *arrowze*] O. Edd., *arowze;* Seward, *arouze;* Edd. 1778, etc., *arrose.* It was probably pronounced as I have spelt it; note the spelling of the French *arrouser* in Cotgrave.—(Skeat.) Sidney Walker notes that this word is "An instance, rare in Shakespeare, of a word borrowed from the French. *Troilus and Cressida*, i. 3,—

———'rend and *deracinate*
The unity and settled calm of states,
Quite from their fixure.'"

My friend the Rev. A. S. Palmer (author of "Leaves from a Word-hunter's Note-book," 1876, Trübner, &c.), has sent me the following note on *arowze:* "There can be little doubt that 'arowze' here represents the French *arroser*, formerly spelt *arrouser*, 'To bedeaw, besprinkle, wet, moisten, water gently.'—Cotgrave. Compare the Scotch *rouser* or *rooser*, a watering-pot, French *arrousoir*, our 'rose,' the perforated spout of the same utensil, a sprinkler, from *rosée*, Prov. *ros*, Lat. *ros*, dew, the congeners of which in other languages are, Slav. *rosa*, Lith. *rasa*, Greek ἔρσω (to bedew), Sansk. *rasa*, water, fluid; all traced by comparative philologists to the root *rs*, *rsh*. We may recognise as akin the word 'rouse,' as in Tennyson's 'Have a rouse before the morn,' i. e. a carouse, a drinking bout. Dekker in his *Gul's Hornbook* calls it 'the Danish rowsa,' so that Shakspere would seem to have introduced the word with strict, though probably unconscious, verbal accuracy when he made the King of Denmark 'take his rouse' (*Hml.*, I. iv.). It is the Danish *ruus*, intoxication; *have en lille ruus*, to be fuddled; Swedish *rus*, a drinking bout, *taga sig ett rus*, to get drunk; Ger. *rausch*, Dutch *roes*. All these words would thus have signified originally the moistening of one's clay, as in the slang phrase 'heavy wet' for a toper's boozing, soaking, or drenching himself thoroughly. Similarly in the Cleveland dialect *nazzy*, drunk (Atkinson), is connected with German *nass*, wet,

moist (cf. *ein nasser Bruder*, a toper). In Latin we may compare the use of *udus* and of *madidus*, (1) wet, drenched, (2) intoxicated, *madeo*, to be wet, and to be drunk, the latter words being cognate with Sanskrit *mad*, (1) to be wet, (2) to get drunk, *matta*, drunk, mad, Lat. *mattus*, drunk, It. *matto*, foolish, silly, our 'mad.'"

131/149. *charmers*] The gods: "Enchanters, ruling us at their will."—Seward.

EPILOGUE.

By Fletcher, I suppose.

12. *the tale*] Evidently a reference to the Source.

[POSTSCRIPT. To the notes on Act II. sc. ii. add this, from Dyce's *Glossary*: "laugh-and-lie-down (more properly *Laugh-and*-lay-*down*) was a game at cards, to which there is an allusion in" ll. 151/180-1. To n. on *Prol.* 29, Mr Furnivall adds: "for the space of two hours and a half, and somewhat more."—B. Jonson, *Barth. Fair*, Induction.]

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[1] Mr Skeat's "Index of words explained," added to his edition, has suggested the addition of this brief index. For fuller references, see the Concordance of the whole Play, to form part of this edition.

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